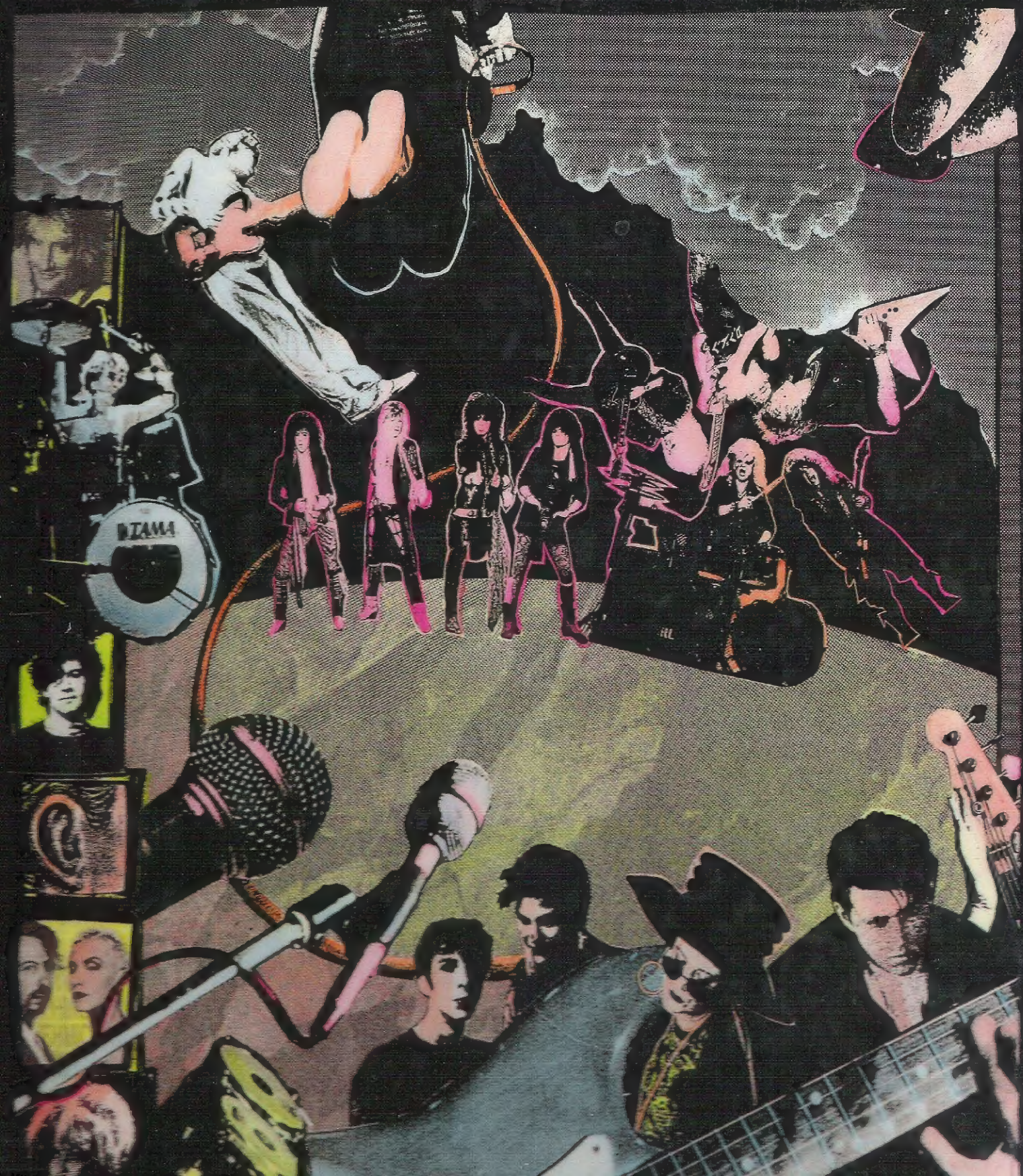


P I A N O • V O C A L • G U I T A R

The Best of 80's ROCK



P I A N O • V O C A L • G U I T A R

The Best of 80's ROCK

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S6
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BES



7777 West Bluemound Road
P.O. Box 13619 Milwaukee, WI 53213

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BAD MEDICINE

Words and Music by JON BON JOVI,
DESMOND CHILD and RICHIE SAMBORA

Driving Rock

E(no 3rd) **E7(no 3rd)** **E6(no 3rd)** **E7(no 3rd)**

R.H. f

E(no 3rd) **E7(no 3rd)** **E6(no 3rd)** **E7(no 3rd)**

E(no 3rd) **A** **E** **A**

Your love — is like bad med - i - cine. Bad med - i - cine is

G **E** **A** **E**

what I — need. — Oh. — Shake it up — just like bad med - i - cine.

A G E E(no 3rd)

There ain't no doc-tor that can cure my di-sease...

A(no 3rd) G(no 3rd) E(no 3rd)

Bad med-i-cine. I _

E(no 3rd) A(no 3rd) G(no 3rd)

ain't got a fe-ver, got a per-ma-nent di-sease and it-'ll
don't need no nee-dle to be giv-ing me a thrill and I don't

E7(no 3rd) A(no 3rd) G(no 3rd)

take more than a doc-tor to pres-cribe a rem-e-dy. I _
need no an-es-the-sia or a nurse to bring a pill. I got a

A

G(no 3rd)

— got lots of mon - ey but it is - n't what I need. Gon - na
 dir - ty down ad - dic - tion. It does - n't leave a track. I got a

E7(no 3rd)

A(no 3rd) G(no 3rd)

take more than a shot to get this poi - son out of me. And
 jones for your af - fec - tion like a mon - key on my back. There

B

E

A/E

I got all the symp-toms, count 'em one two three. — first you need. — That's what you get for
 ain't no par - a - med - ic gon - na save this heart at - tack. What you need. —

B/E






E

A/E

B/E





E

Then you bleed. And when you're on your
 fall - ing in love. — You get a lit - tle bit it's nev - er e - nough. —




 **F#**
 **B/F#**
 **E/F#**
 **F#**
 **D**

knees.






That's what you get for fall - ing in love. Now this boy's ad - dict - ed 'cause your

 **B**
 **E(no 3rd)**
 **A**
 **E**

kiss is the drug. Oh. Your love is like bad med - i - cine.

 **A**
 **G**
 **E**

Bad med - i - cine is what I need, Oh. Shake it up just like

 **A**
 **E**
 **A**
 **G**
 **E**

bad med - i - cine. { There ain't no doc - tor that can cure my di - sease. -
 So let's play doc - tor, ba - by, cure my di - sease. -

G(no 3rd)



A



1 E(no 3rd)



2 E(no 3rd)



Bad,

bad

med-i- cine.

I — med - i - cine.

is

what I want. _

Bad,

bad

med - i - cine. Oh. It's

no chord

what I need. _ I need a res - pi - ra - tor 'cause I'm run - ning out of breath. Oh, you're an

all night gen - e - ra - tor wrapped in stock-ings and a dress. When you find your med-i - cine you

E
no chord

take what you can get. 'Cause if there's some-thing bet-ter ba-by, well they

E(no 3rd) A E

have-n't found it yet. Oh. Your love is like bad medicine.
Your love,

A G E E(no 3rd)

Bad medicine is what I need, Oh. Shake it up just like

A E A G E

Repeat and Fade

bad medicine. { There ain't no doc-tor that can cure my di-sease.
Your love's the po-tion that can cure my di-sease. }

CENTERFOLD

By SETH JUSTMAN

Slow and funky
no chord

mf



Does she walk? — Does she talk? — Does she come com - plete? My
It's o - kay, — I un - der - stand, — this ain't no nev - er nev - er land. I



home-room, home-room an - gel al - ways pulled me from my seat
hope that when this is - sue's gone, I'll see you when your clothes are on.

G F C F C

She was pure like snow - flakes; No one could ev - er stain — the
Take your car, yes, we will, we'll take your car and drive it. We'll

G F C F C

mem - o - ry of my an - gel, could ne - ver cause — me pain. The
take it to a mo - tel room and take 'em off — in pri - vate. A

Em Am C D

years go by, I'm look - in' through — a girl - ie mag - a - zine, and
part of me has just been ripped, — the pag - es from my mind are stripped,

Em Am C D

there's my home - room an - gel on the pag - es in be - tween. My
Ah no! I can't de - ny it. Oh yeah, I guess I got - ta buy it. My

10

G F C

blood runs cold; — my mem - o - ry has just been sold. My

G F C F

an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My

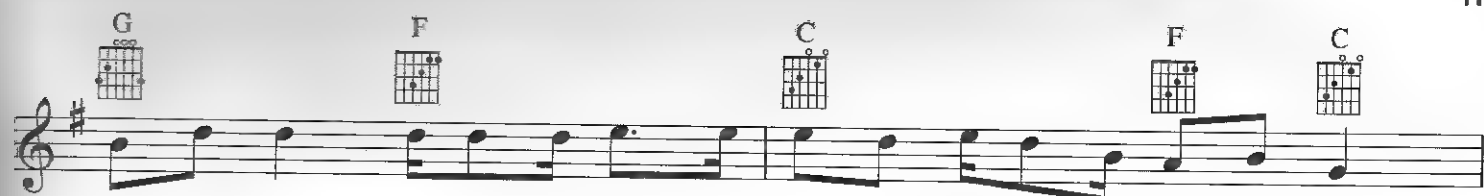
G F C

blood runs cold; — my mem - o - ry — has just been sold.

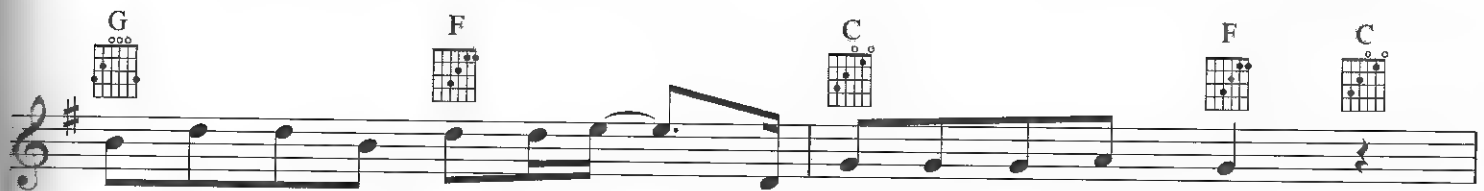
G F C F

To Coda

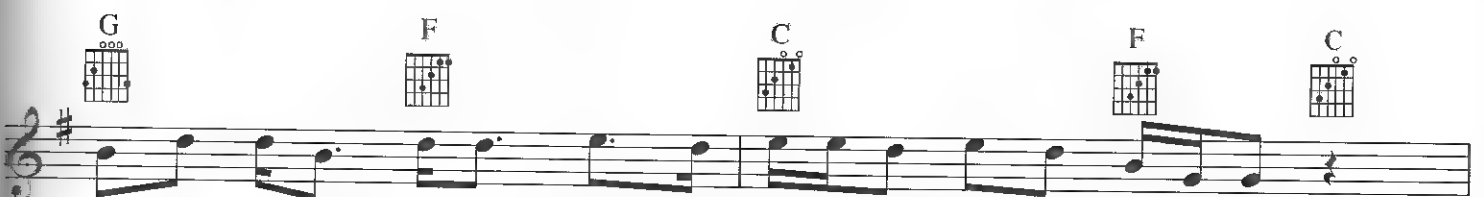
An - gel in the cen - ter - fold.



Slipped me notes un - der the desk while I was think - in' a - bout her dress.



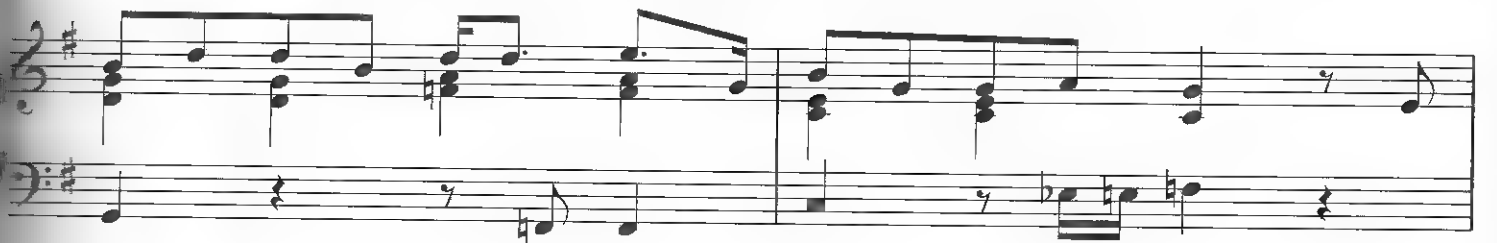
I was shy, I turned a - way - be - fore she caught my eye.



I was shak - in' in my shoes when - ev - er she flashed those ba - by blues.



Some - thing had a hold on me when an - gel passed close by. Those



Em Am C D

soft fuz - zy sweat-ers too mag - ic - al to touch!_ To

Em Am C D

see her in that neg - li - gee_ is real - ly just too much! My

G F C

blood runs cold;_ my mem - o - ry_ has just been sold. My

G F C F

an - gel is the cen - ter - fold. An - gel is the cen - ter - fold. My

[illegible]

DON'T YOU (FORGET ABOUT ME)

(From the Universal Picture "THE BREAKFAST CLUB")

Words and Music by KEITH FORSEY
and STEVE SCHIFF

Moderately, with a steady beat

Chords: Eb, F, Eb, F, Db, Eb, F, Eb, Bb, Eb, F, Eb, Bb, Eb, F, Eb

Verse:

1. Won't you come see a - bout me, I'll be a - lone -
danc - ing, you know it, ba - by. Tell me your trou - bles and doubts, -
giv - en ev - 'ry-thing in - side and out. Love's strange, so real in the dark, -

The musical score is written for guitar and piano/voice. It begins with a piano introduction in F major, marked 'Moderately, with a steady beat' and 'mf'. The introduction consists of a series of chords: Eb, F, Eb, F, Db, Eb, F, Eb, Bb, Eb, F, Eb, Bb, Eb, F, Eb. The verse begins with the lyrics '1. Won't you come see a - bout me, I'll be a - lone -' and continues with 'danc - ing, you know it, ba - by. Tell me your trou - bles and doubts, -' and 'giv - en ev - 'ry-thing in - side and out. Love's strange, so real in the dark, -'. The piano accompaniment provides a steady harmonic background for the vocal line.

B \flat Eb F

Think of the ten - der things that we were work - ing on. Slow chains may

E \flat B \flat E \flat


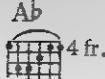
pull us a - part — when our life — gets in - to your heart, — ba - by.

F E \flat B \flat E \flat



Don't you for - get a - bout me. — Don't, don't, don't, don't.

F E \flat B \flat To Coda

Don't you for - get a - bout me. —

Will you stand a - bove — me, — Look my way, — nev - er love — me.
 Will you rec - og - nize — me, — Call my name — or walk on by? — }

1. 2. *D. C. al Coda*





Rain keeps fall - ing, rain keeps fall - ing down, — down, — down. — — down, — down.

Coda





But you walk on by, — Will you call my name. —
 As you walk on by, — Will you call my name —

When you walk a - way, —
 Or will you walk a - way? —

mp

Don't you forget about me,
Don't, don't, don't, don't,
Don't you forget about me. *(To Coda)*

EVERY BREATH YOU TAKE

Words and Music by
STIN

Medium Rock

The piano introduction consists of two systems of four measures each. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is played in the right hand, starting with a quarter rest followed by eighth and quarter notes. The left hand plays a steady eighth-note bass line. The second system continues the same melodic and harmonic pattern.



The first line of the chorus begins with a vocal melody in the treble clef. The lyrics are "Ev - 'ry breath you take ev - 'ry move you". The piano accompaniment in the left hand continues with the eighth-note bass line. The right hand provides harmonic support with chords and single notes.



The second line of the chorus continues the vocal melody with the lyrics "make, ev - 'ry bond you break ev - 'ry step you take". The piano accompaniment remains consistent, providing a steady harmonic and rhythmic foundation for the vocal line.

Dsus



Em



D7sus

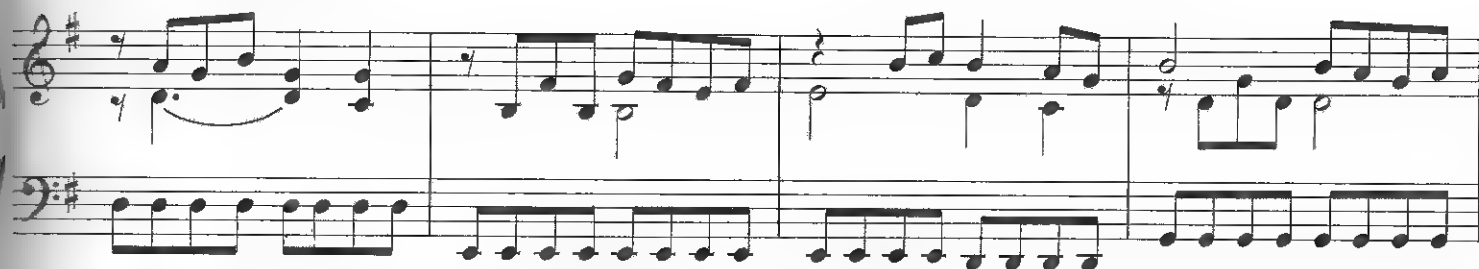


G

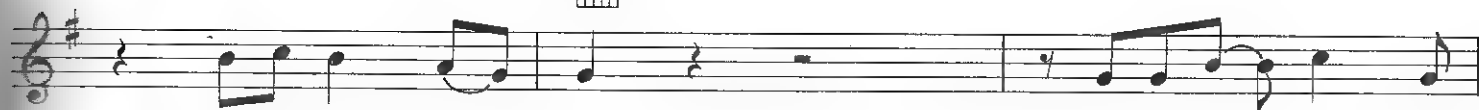


I'll be watch-ing you.

Ev - 'ry sin - gle _ day



Em



ev - 'ry word you _ say,

ev - 'ry game _ you play



C



D



Dsus



G



ev - 'ry night _ you stay, I'll be watch-ing you.



C



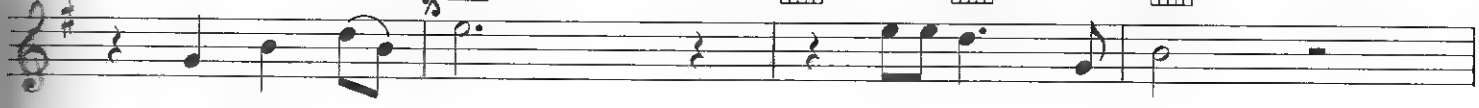
C/Bb



Am7



G



Oh, can't you _ see

you be - long to me.



A7



How my poor heart aches — with ev - 'ry step — you

D



D7sus



G



take. Ev - 'ry move you make Ev - 'ry vow you

Em



C



break, ev - 'ry smile — you fake ev - 'ry claim — you stake,

D



Dsus



Em



To Coda



I'll be watch - ing you.

Eb



F



Since you've gone I been lost with out a trace, I dream at night I can on -

Eb



- ly see your face. I look a - round but it's you I can't re - place,

F



I feel so cold and I long for your em - brace, I keep cry - ing bab -

G



Em



- y bab - y please.



First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by three measures of eighth notes. Below the staff are two staves (treble and bass clef) for piano accompaniment, showing a continuous eighth-note pattern.



D.S. al Coda

CODA



Second system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by two measures of eighth notes. Below the staff are two staves (treble and bass clef) for piano accompaniment, showing a continuous eighth-note pattern.

Oh can't you—

Third system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by two measures of eighth notes. Below the staff are two staves (treble and bass clef) for piano accompaniment, showing a continuous eighth-note pattern.

Ev - 'ry move— you make Ev - 'ry step— you take,



Fourth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by two measures of eighth notes. Below the staff are two staves (treble and bass clef) for piano accompaniment, showing a continuous eighth-note pattern.

I'll be watch - ing you.

D7sus



Fifth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a whole rest followed by two measures of eighth notes. Below the staff are two staves (treble and bass clef) for piano accompaniment, showing a continuous eighth-note pattern.

I'll be watch - ing you.

FOREVER YOUNG

Words and Music by ROD STEWARD,
JIM CREGAN, KEVIN SAVIGAR and BOB DYLAN

Driving beat



First system of musical notation for piano accompaniment. The treble clef staff features a melody with a triplet of eighth notes and a half note, marked *mf*. The bass clef staff provides a steady eighth-note accompaniment. Chord diagrams for E major and A major are shown above the treble staff.



Second system of musical notation for piano accompaniment. The treble clef staff continues the melody with a half note and a quarter note. The bass clef staff continues the eighth-note accompaniment.



Third system of musical notation for piano accompaniment. The treble clef staff features a melody with a triplet of eighth notes. The bass clef staff continues the eighth-note accompaniment.

May the good Lord be with you down ev - er - y road you roam...

Fourth system of musical notation for piano accompaniment. The treble clef staff features a melody with a triplet of eighth notes. The bass clef staff continues the eighth-note accompaniment.



Fifth system of musical notation for piano accompaniment. The treble clef staff features a melody with a half note and a quarter note. The bass clef staff continues the eighth-note accompaniment.

And may sun - shine... and hap - pi - ness... sur -

Sixth system of musical notation for piano accompaniment. The treble clef staff features a melody with a half note and a quarter note. The bass clef staff continues the eighth-note accompaniment.



round you when you're far— from home.— And may you

grow— to be proud,— dig - ni - fied— and true.—
 for - tune fly a be with you, may your guid - ni - ing - light— be strong,—
 fi - n'ly fly a way, I'll be your hoping that I served— you well.—

And do un - to oth - ers as
 build a stair - way to hea - ven with a
 For all the wis - dom of a life - time,



you'd prince have or a done vag - to you.____
no one can ev - er a - bond.____
tell.____

F#m7



And Be cou - ra geous and be brave.____
may you nev - er love.____ in vain.____
But what - ev - er road you choose,____



____ And in my heart you'll al - ways stay____
And in my heart you will re - main____
I'm right be - hind you win or lose,____

A E

For - ev - er young. (For - ev - er

A/E E

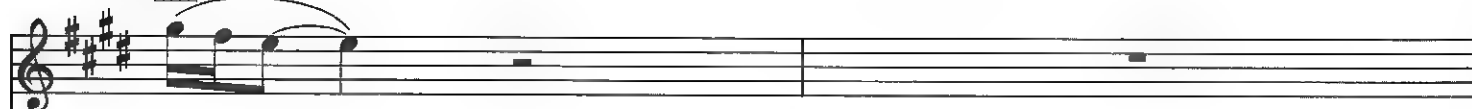
young) For - ev - er young. (For - ev - er

1 2,3

young) — May good young.) —

F#m7 A

For - ev - er



young. _____



For

ev

er _____



To Coda ⊕

young. _____



8



3

3



The musical score for 'The Rose Tree' is presented in three systems. The first system shows the treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody begins with a quarter note G#4, followed by a half note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The third system shows the melody concluding with a quarter note F#5, followed by a half note G#5, and then a quarter note A5. The bass clef staff in the second system provides a harmonic accompaniment, starting with a quarter note G#2, followed by a half note A2, and then a quarter note B2. The third system continues the accompaniment with a quarter note C3, followed by a half note D3, and then a quarter note E3. The score is written in a simple, clear style, suitable for a beginner's music book.

B

Diagram of a 4x4 grid with a dot on the right side of the top row.

Musical score for three staves (Treble, Treble, and Bass clefs) in G major (one sharp). The score is divided into two measures. The first measure features a long melodic line in the Treble staff, a bass line in the Bass staff, and a treble line in the middle staff. The second measure continues the melodic line in the Treble staff, the bass line in the Bass staff, and the treble line in the middle staff. The score includes various musical notations such as notes, rests, and a 3-measure rest.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The third system shows the end of the piece, with a final measure in the melody and a final measure in the accompaniment. The score is written in a clear, legible font, and the musical notation is accurate and professional.

E(no3rd)

The musical score is written for three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with two treble clefs and one bass clef. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4. The score consists of two measures. In the first measure, the top staff has a whole rest. The middle staff has a half note E4 tied to the second measure. The bottom staff has a continuous eighth-note pattern: E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126,

D.S. al Coda

And when you

CODA

F#m7

A

For

For

ev

er

E

young. _____

F#m7

A

E

For

ev

er

young. _____

EVERY ROSE HAS ITS THORN

Words and Music by B. DALL, C.C. DEVILLE,
B. MICHAELS and R. ROCKETT

Moderately

G **C(add9)**

mf

to me de to me de se men de ex de

We both lie si-lent-ly still_ in the dead of the night_ Al-though we

both lie close to-geth-er, we feel miles a-part in-side. Was it

some-thing I said or some-thing I did? Did my words not come out right? Though I

G **C(add9)** **G** **C(add9)**

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderately' and 'mf'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody enters in the second measure. The lyrics are: 'to me de to me de se men de ex de'. The first line of the song is: 'We both lie si-lent-ly still_ in the dead of the night_ Al-though we'. The second line is: 'both lie close to-geth-er, we feel miles a-part in-side. Was it'. The third line is: 'some-thing I said or some-thing I did? Did my words not come out right? Though I'. The score includes guitar chord diagrams for G and C(add9) at the beginning of each line. The piano part continues with a more complex texture in the final measures, including some triplets and arpeggiated figures.

D **C**

tried not to hurt you, — though I tried. But I guess that's why — they say,

G **C(add9)** **G**

ev - 'ry rose has its thorn, just like ev - 'ry night has its

C(add9) **G** **D** **C** **G**

dawn. — Just like ev - 'ry cow - boy — sings his sad, sad — song,

C **G**

ev - 'ry rose has its thorn. *yea it does*

C(add9) G C(add9)

I

lis - ten to our favo - rite song play - ing on the ra - di - o, ___ hear the

D. J. say love's a game of ea - sy come and ea - sy go. ___ But I

won - der does ___ he know, has he ev - er felt ___ like this? And I





know that you'd be here right now if I could - 've let you know some-how. — I guess ev - 'ry rose has its





thorn, just like ev - 'ry night has its dawn. — Just like






ev - 'ry cow-boy — sings his sad, sad — song, ev - 'ry rose has its







thorn. Though it's been a - while — now I can still feel so much pain. —

Em D C G

Like the knife that cuts — you, the wound heals, but the scar, that scar re - mains.

C(add9) G C(add9) G

I know I could have saved our love that night — if I'd

C(add9) G

known what to say. — In - stead of mak - ing love — we both

C(add9) G C(add9)

made our sepa - rate ways. — Now I hear you've found some - bod - y new — and





that I nev-er meant that much to you. To hear that tears me up in - side and to





see you cuts me like a knife. I guess ev - 'ry rose has its thorn, just like






ev - 'ry night has its dawn. Just like ev - 'ry cow-boy sings his







sad, sad song, ev - 'ry rose has its thorn.

FAITH

Words and Music by
GEORGE MICHAEL

Brightly, with a beat



Well, I guess it would be

mf

nice - by, if I could touch your bod - y. I know not
-by, I know you're ask - ing me to stay. Say please, please,
instrumental

ev - 'ry - bod - y has got a bod - y like you. Oh, but I got - ta think
please don't go a - way. You say I'm giv - ing you the blues. May be

twice be - fore I give my heart a - way. And I know
you mean ev - 'ry word you say. Can't help but



all the games you play be - cause I play them too. Oh, but I
think of yes - ter - day and an - oth - er who tied me down to lov - er - boy rules. (2,3.) Be -
Instrumental ends



need some time off from that e - mo - tion, be -
fore this riv - er be - comes an o - cean,



time to pick my heart up off the floor. Oh, Oh, when that
fore you throw my heart back on the floor, Oh, oh, Ba - by, I'll

F



C



G/B



Am



love comes down — we'll my have de - vo - tion. Well, it
re - con - sid - er my fool - ish no - tion. Well, I

Dm7



To Coda

G



no chord

takes a strong man, ba - by, but I'm show-in' you the door 'cause I got - ta have
need some-one to hold me but I wait for some - thing more. Yes, I got - ta have

C



faith, } I got - ta have faith, — be-cause I got - ta have
faith. }

1
faith, I got - ta have faith, faith, faith, Ah! Ba -

2

D.S. al Coda

faith, faith, faith. I got - ta have faith, faith, faith.

CODA

G



no chord

wait for some - thing more... 'cause I got - ta have

C



faith. Mm, I got - ta have faith, be-cause I got - ta have

faith, faith, faith. I got - ta have faith, faith, faith. Ah!

HEART AND SOUL

Words and Music by MIKE CHAPMAN
and NICKY CHIN

Moderate Rock

40

A6 **G6** **A6** **G6**

A6 **G6** **D**

A6 **G6** **A6**

G6 **A6** **G6**

f

Two o'-clock this morn - ing.
Can't you see her stand - ing there?

If she should come a - call -
See how she looks, see how

- ing
- she cares.

I would-n't dream of turn - ing
I let her steal the night

her a - way.
a - way from me.

D/G

A6

G6



And if it got hot and hec - tic, _____
 Nine o'clock this morn - ing, _____



A6

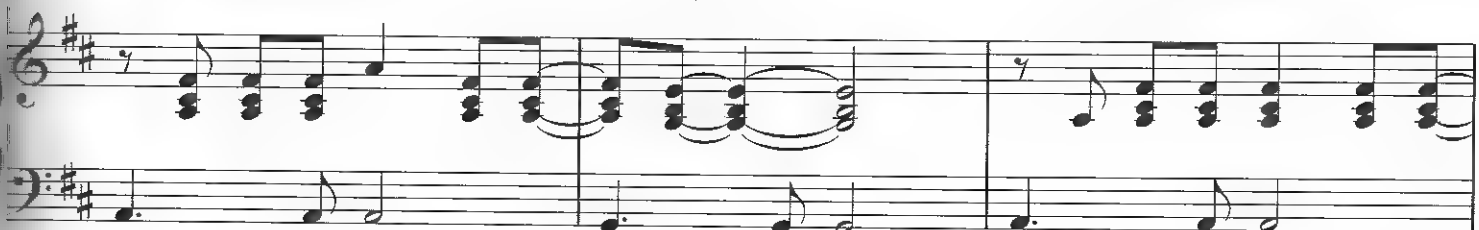
G6

A6



I know she'd be e - lec - tric _____
 She left with - out a warn - ing. _____

I'd let her take her chanc -
 I let her take ad - van -



G6

G



- es _____ with me. _____
 - tage _____ of me. _____

You see _____
 You see _____

she gets _____ what she _____ wants _____
 she got _____ what she want-ed _____



A

G



— } 'cause she's heart and soul, —

she's hot and cold. —



A musical score for a song in A major, featuring guitar chords and piano accompaniment. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics are "She's got it all, — hot lov-ing ev-'ry".
- Piano Accompaniment:** The right hand plays a whole note A4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The left hand plays a whole note A2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.
- Guitar Chords:** A (first system), G (second system), A (third system).

System 2:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics are "night."
- Piano Accompaniment:** The right hand plays a whole note A4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The left hand plays a whole note A2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.
- Guitar Chords:** A6 (first system), G6 (second system), A6 (third system), G6 (fourth system).

System 3:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics are "night."
- Piano Accompaniment:** The right hand plays a whole note A4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The left hand plays a whole note A2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.
- Guitar Chords:** A6 (first system), G6 (second system), D (third system).

System 4:

- Vocal Line:** Starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics are "night."
- Piano Accompaniment:** The right hand plays a whole note A4, a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The left hand plays a whole note A2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.
- Guitar Chords:** A (first system), E9 (second system), A (third system).

E9

A

E9

The first system of musical notation consists of three measures. Each measure has a guitar chord diagram above it: E9, A, and E9. The notation is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The melody in the treble clef and the bass line in the bass clef are shown across the three measures.

A

E9

G

The second system of musical notation consists of three measures. Each measure has a guitar chord diagram above it: A, E9, and G. The melody in the treble clef and the bass line in the bass clef are shown across the three measures. The lyrics "Yeah, she's heart and soul, _" are written below the treble staff in the third measure.

Yeah, she's heart and soul, _

A

G

A

The third system of musical notation consists of three measures. Each measure has a guitar chord diagram above it: A, G, and A. The melody in the treble clef and the bass line in the bass clef are shown across the three measures. The lyrics "she's hot and cold, _" are written below the treble staff in the second measure.

she's hot and cold, _

G

A

G

The fourth system of musical notation consists of three measures. Each measure has a guitar chord diagram above it: G, A, and G. The melody in the treble clef and the bass line in the bass clef are shown across the three measures. The lyrics "she's got it all." are written below the treble staff in the first measure, and "She's_ heart and" is written below the treble staff in the third measure.

she's got it all.

She's_ heart and

musical score for guitar and piano, featuring guitar chords (A, G, A6, G6) and piano accompaniment.

Chords:

- A (Major)
- G (Major)
- A6 (Major 6th)
- G6 (Major 6th)

Lyrics:

soul, _ Yeah!

She's got lov - in' ev - 'ry night.

Repeat and Fade

I LOVE ROCK 'N ROLL

Words and Music by ALAN MERRILL
and JAKE HOOKER

Moderately

E(no3rd)

A(no3rd)

B(no3rd)

E(no3rd)

No chord

E(no3rd)

saw him danc - ing there — by the rec - ord ma - chine.
smiled, so I got up — and asked — for his name.

E(no3rd)

N.C.



I knew he must have been — a - bout sev - en -
 "That don't mat - ter," he said, "cause it's all the

B(no3rd)



N.C.

A(no3rd)



teen.
 same." The beat was go - ing strong, —
 I said, "Can I take you home —

B(no3rd)



E(no3rd)



A(no3rd)



play - ing my fa - v'rite song,
 where we can be a lone?"

and I could tell it would - n't be long — till he was with
 And next, we were mov - ing on, and he was with

Tacet

me, me, yeah, yeah, me. And I could tell it would-n't be long - And next we were mov - ing

B(no3rd)



on, till he was with me, yeah, me, sing - in', and he was with me, yeah, me, sing - in',

E(no3rd)



A(no3rd)



I love rock 'n' roll. — So put an - oth - er time in the

B(no3rd)



E(no3rd)



juke - box, ba - by. I love rock 'n' roll. — So

A(no3rd)



B(no3rd)



E(no3rd)



come and take your time and dance with me.

1.

N.C.

2.

N.C.

A(no3rd)



He I said, "Can I take you home.

B(no3rd)



E(no3rd)



A(no3rd)



where we can be a - lone?"

Tacet

Next we were mov - in' on, — and he was with me, yeah,

me. And we'll be mov - in' on — and sing - in' that same old

song, yeah, with me, — sing - in', I love

E(no3rd)

rock 'n' roll. — So put an - oth - er dime in the juke - box, ba - by.

A(no3rd)

B(no3rd)

E(no3rd)

I love rock 'n' roll. — So come and take your time and dance with me.

A(no3rd)

B(no3rd)

E(no3rd)

HOLD ME NOW

Medium Rock Beat

Words and Music by TOM BAILEY,
ALANNAH CURRIE and JOE LEEWAY

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'mp' (mezzo-piano) and 'Medium Rock Beat'. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody enters in the second system. The lyrics are: 'I have a picture, say I'm a dreamer, asked if I love you, pinned to my wall, we're two of a kind, What can I say?'. The score includes guitar chord diagrams for D major and Bm (D minor). The piece concludes with a final piano chord in D major.

mp

D

I have a pic - ture
say I'm a dream - er,
asked if I love you,

Bm

pinned to my wall, an
we're two of a kind, You
What can I say?

C(add9)

A7sus

im - age of you and of me and we're laugh - ing with love at it all.
 both of us search - ing for some per - fect world we know we'll nev - er find.
 know that I do and that this is just one of those games that we play.

D

So per - haps, Look at our life now,
 So I'll sing I should leave here,
 you a new song, yeah - yeah, go -
 please don't

Bm

C(add9)

tat - tered and torn,
 far a - way,
 cry an - y - more,

we fuss and we fight and de - light
 but you know that there's no - where that I'd
 I'll ev - en ask your for - give - ness though I

A7sus

in the tears that we cry un - til dawn.
 rath - er be than with you here to - day.
 don't know just what I'm ask - ing it for.

Oh Oh Oh Oh Oh Oh

D **Bm**

Hold me now. (in your lov - in' arms) Oh warm my heart, (warm my

mf

cold and tired heart) stay with me (Ooh stay with me) let lov

A7sus

1 2,3

- in' start, let lov in' start. You in' start, Oh hol

me now, Oh warm my heart,

C(add9)



stay with me

let — lov -



A7sus



- in' start, let lov - in' start, Oh

Bb



C(add9)



Bb

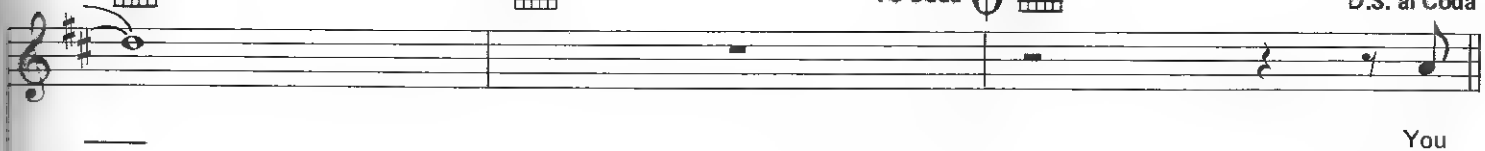


C(add9)



To Coda

D.S. al Coda



You



CODA



IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

N.C.

The piano introduction is in 12/8 time, marked *mf*. The right hand has whole rests for the first four measures. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4.

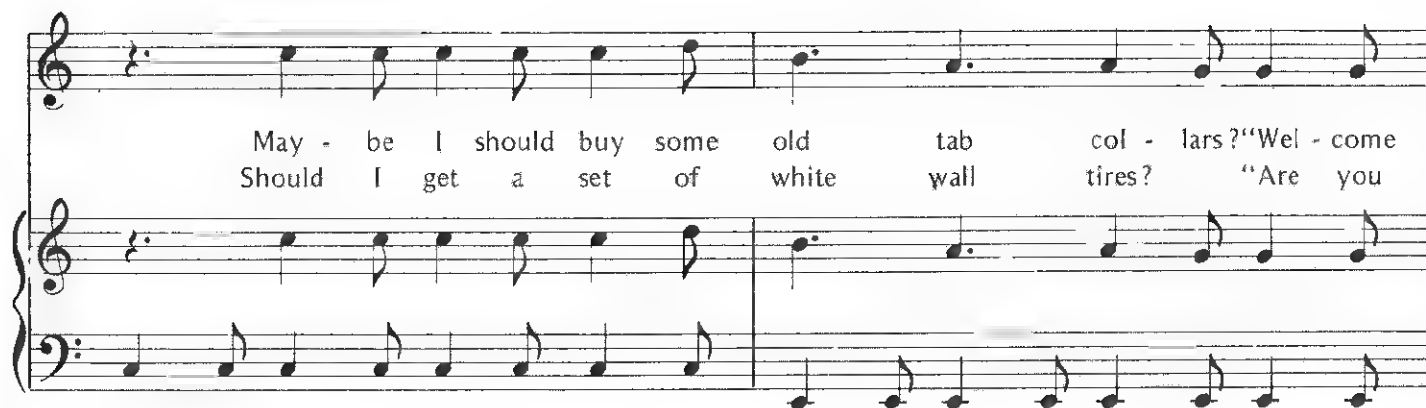
N.C.

The vocal melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment continues the eighth-note bass line in the left hand and provides harmonic support in the right hand with chords and single notes.

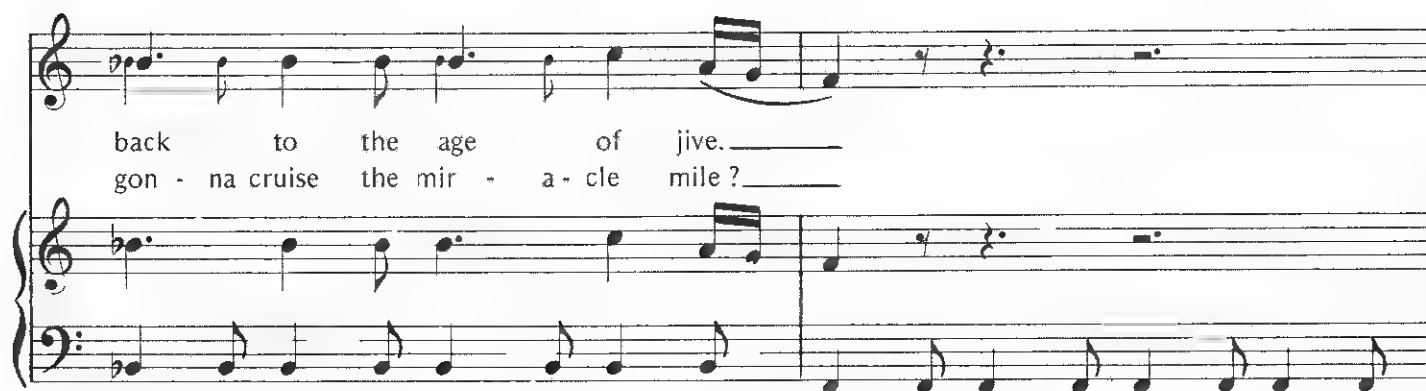
What's the mat - ter with the clothes I'm wear - ing? "Can't you
What's the mat - ter with the car I'm driv - ing? "Can't you

The vocal melody continues with a series of eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and provides harmonic support.

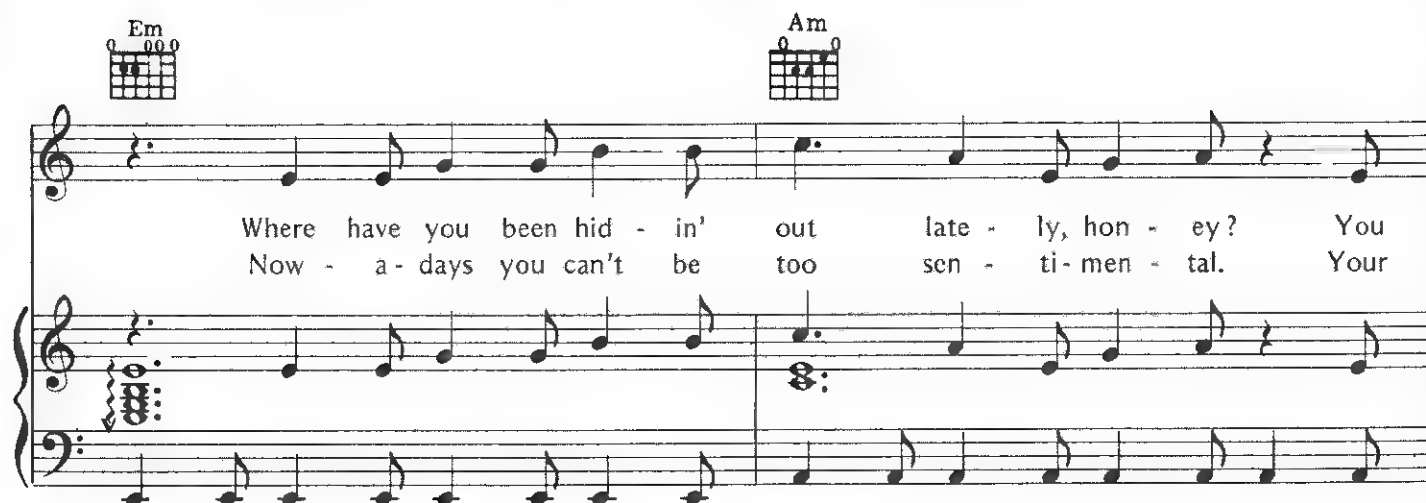
tel that your tie's too wide?"
tell that it's out of style?"



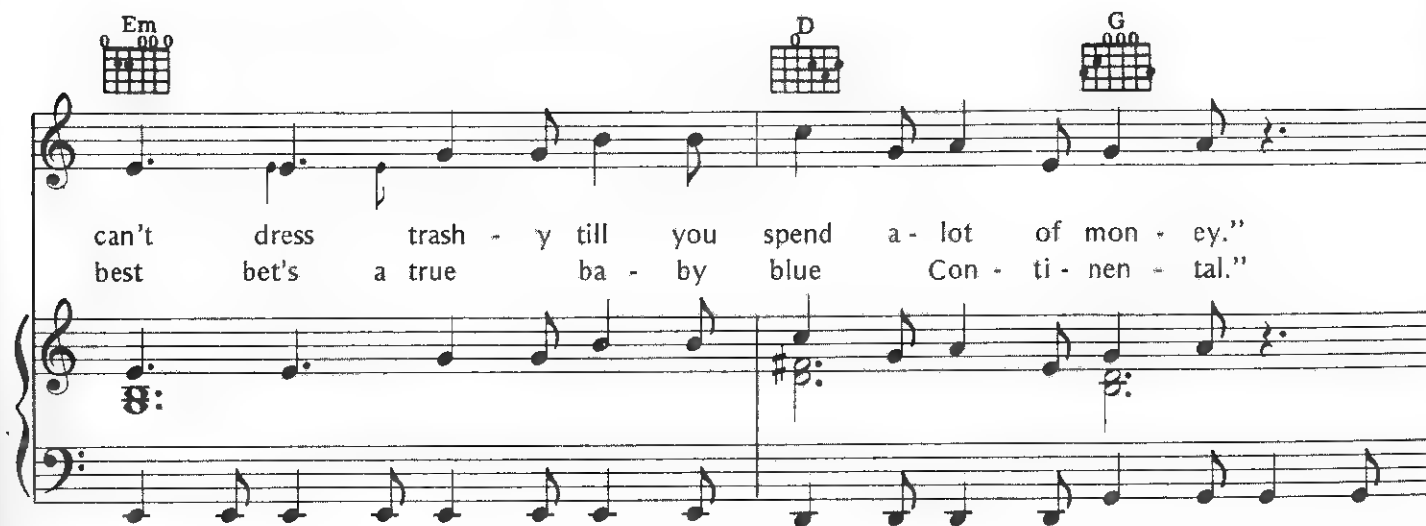
May - be I should buy some old tab col - lars? "Wel - come
Should I get a set of white wall tires? "Are you







back to the age of jive. _____
gon - na cruise the mir - a - cle mile? _____






Where have you been hid - in' out late - ly, hon - ey? You
Now - a - days you can't be too sen - ti - men - tal. Your





can't dress trash - y till you spend a - lot of mon - ey."
best bet's a true ba - by blue Con - ti - nen - tal."

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
 Hot funk, cool punk e - ven if it's old junk, it's




 N.C.

still rock and roll to me.
 still rock and roll to me.

1. 
 2. 

Oh, _____



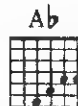

— it does - n't mat - ter what they say in the pa - pers, 'cause it's



al - ways been the same old scene. There's a



new band in town but you can't get the sound from a



sto - ry in a mag - a - zine,



aimed at your av - er - age teen.

N.C.

How a - bout a pair of the pink side - wind - ers and a
 What's the mat - ter with the crowd I'm see - ing? "Don't you

bright o - range pair of pants?
 know that they're out of touch?"

"Well, you could real - ly be a Beau Brum - mel ba - by, If you
 Should I try to be a straight 'A' stu - dent? "If you



just are, give then it half a chance.
 you think too much."



Don't waste your mon - ey on a new new set of speak - ers. You
 "Don't you know a - bout the new fash - ion, hon - ey?"



get more mile - age from a cheap pair of sneak - ers."
 All you need are looks and a whole lot - ta mon - ey." It's the



Next next phase, new wave, dance craze; an - y - ways it's
 phase, new wave, dance craze; an - y - ways it's



To Coda



N.C.

still rock and roll to me,
 still rock and roll to me.



A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a single treble clef line with a whole rest in the first measure and a double bar line. The middle staff is a treble clef line with a whole rest in the first measure, followed by a quarter note G4, an eighth note F#4, and a quarter note E4 in the second measure. The bottom staff is a grand staff (treble and bass clefs) with a whole rest in the first measure. In the second measure, the bass line has a quarter note G2, an eighth note F#2, and a quarter note E2. The treble line has a quarter note G4, an eighth note F#4, and a quarter note E4. The key signature has one sharp (F#) and the time signature is 4/4.



A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in treble clef and contains three measures of whole notes. The piano accompaniment consists of two staves, treble and bass, both in treble clef. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.



A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line consists of two measures, each containing a single whole note. The piano accompaniment consists of two measures, each containing a series of eighth and sixteenth notes. The first measure of the piano accompaniment starts with a treble clef and a key signature of one flat. The second measure of the piano accompaniment starts with a bass clef and a key signature of one flat. The score is written on a five-line staff for each part. The vocal line is written on a single staff. The piano accompaniment is written on two staves, one for the treble clef and one for the bass clef. The score is written in a standard musical notation style, with notes, rests, and clefs clearly visible. The background is white, and the musical notation is in black ink.



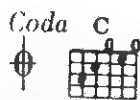
A musical score for the song 'The Rose Tree'. It features three staves. The top staff is a vocal line with a treble clef, showing two measures of whole rests. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a key signature of one flat (B-flat) and a common time signature. The melody in the piano part consists of eighth and quarter notes, with a repeat sign at the end of the first phrase. The piano part continues with a series of eighth notes in the second phrase.



N.C.

Ooh, _____

D. S. al Coda



N.C.

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's



still rock and roll to me. _____

IF YOU LOVE SOMEBODY SET THEM FREE

Words and Music by
STING

Medium Fast

Dm9

G9

Dm9

Play 3 times

Free, free, set — them free. — Free, free, set —

mf

G9

Dm7

G

F/A

G

— them free. — If you need — some-bod - y, —

(1,3) call my
(2) just look in - to my

Dm7

G

F/A

G

Dm7

G

F/A

name. — eyes, — If you want — some-one,
or a whip - ping boy, —



you can do the same.—
some-one to des - pise.—

If you want to keep
Or a pris-'ner

Dm7



some-thing pre - cious,—
in the dark

got to lock it up and throw a-way the key.—
tied up in chains—you just can't see



You want to hold on to your pos - ses - sion,—
or a beast— in a gild-ed cage;—

don't e - ven
that's all some peo-



think a - bout me.
ple ev - er want to be.—

If you love— some-bod - y



if you love — some - one, if you love —

Bm7



some - bod - y, if you love — some -

Am7

Dm9



Am7




one set them free. (Free, free, set — them free) Set them

Dm9



free. (Free, free, set — them free) Set them free. (Free, free, set —

 **G**  **Dm9**  **G**  **Am7**  **G**

To Coda

— them free) Set them free. (Free, free, set — them free) If it's a mir-ror

 **Dm7**  **G**  **G**  **Fsus**

you want, — them free) You can't con-

 **F**  **C/E**  **C**

trol an in - de - pen - dent heart, what you can't keep)

 **Gm7**  **F**  **C/E**

Can't tear the one you love a - part. (can't love what you



can't keep)

For - ev - er con - di - tioned

to be - lieve that we can't live, we can't



live here and be hap - py with less. —

With so man - y rch - es, so —



man - y souls,

with

ev' - ry - thing we see that

we want to

pos - sess.

If you

D.S.
al
Coda

CODA

Repeat and Fade
with vocal ad lib.

need some - bod - y, —

free.

(Free, free,

set

them

free)

Set

them

MANIAC

Music and Lyric by MICHAEL SEMBELLO
and DENNIS MATKOSKY

Moderately fast

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on G2. The key signature has one sharp (F#).

Vocal and piano accompaniment for the first line of lyrics. The piano part features a repeating eighth-note bass line. The vocal line includes a first ending (marked 1) and a second ending (marked 2) that leads into the next line. A guitar chord diagram for C/E is shown above the vocal line.

Just a small town girl on a
ice blue line of in -

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with the repeating eighth-note bass line. The vocal line includes guitar chord diagrams for Em6/9, Em9, and Em(+7) above the notes. The lyrics are split across two lines of music.

Sat - ur - day night, look - ing for the fight of her life; in the
san - i - ty is a place most nev - er see; it's a

Bm



D/C



G/C

real
hardtime _ world
won _ placeno one
of _sees her at all,
mys - ter - y,they all say she's cra - zy.
touch it, but can't hold - it.

Em/B



B



C/E



Em6/9



Lock - ing rhy - thms to the beat of her heart, _ chang - ing
You work all your life for that mo - ment in time, _ it could

Em9



Em(+7)



Bm



move - ment in - to light, _
come or pass - you by. _

she has danced in - to the _
It's a push, shove _ world but there's

D/C



G/C



Em/B



B



dan - ger zone _ when the danc - er be - comes
al - ways a chance _ if the hun - ger stays _ the dance. _
the night. _

A7  **B7+5** 

It can cut — you like — a knife — if the gift —
 There's a cold — ki — net — ic heat — strug - gling, stretch —

C 

— be — comes — the fire — on the wire — be — tween will —
 — ing for — the peak, — nev - er stop - ping with — her head.

Em/B  **B**  **Cmaj7** 

— and what — will — be. — } She's a ma - ni - ac, ma -
 — a - gainst — the — wind. — }

Esus  **D**  **Em7**  **D/E** 

— ni - ac — on the — floor — and she's danc -

Cmaj7

D

Em7

- ing like she's nev - er danced be - fore.

Am/E

Bm

Cmaj7

Esus

D

She's a ma - ni - ac, ma - ni - ac on the

Em7

D/E

Cmaj7

floor

and she's danc - ing like she's nev -

D

Am7

To Coda

- er danced be - fore.

1

2 Cmaj7 B7sus

On the

B7 Em D.S. al Coda (lyric 1) CODA

Cmaj7 Esus D Em7 D/E

ni - ac, ma - ni - ac on the floor and she's danc-

Cmaj7 D Em7 A/E Bm/E Repeat and Fade

- ing like she's nev - er danced be - fore. She's a ma -

LOVE BITES

Words and Music by STEVE CLARK, PHIL COLLEN,
JOE ELLIOTT, ROBERT JOHN LANGE and RICK SAVAGE

The musical score for "Love Bites" is presented in a system of five staves. The first two staves are piano accompaniment. The third staff contains the vocal melody with lyrics. The fourth and fifth staves are piano accompaniment. Chord diagrams are provided for Dm7, Gm7, C7sus4, and F. The score includes various musical notations such as rests, eighth notes, and a 3rd add instruction.

Chord Diagrams:

- Dm7:** Fret 2, D (1), F (2), A (3), C (4), E (5).
- Gm7:** Fret 3, G (1), Bb (2), D (3), F (4), Ab (5).
- C7sus4:** Fret 4, C (1), F (2), C (3), G (4), C (5), F (6).
- F:** Fret 1, F (1), C (2), G (3), A (4), C (5).

Vocal Lyrics:

When you make love, _____
 When I'm with you _____

do you look in your mir -
 and say that it's for -
 do you let
 are you some - where
 will you walk

ror.
 ever.
 go.
 else.
 out.

Who do you think of
 Do you think twice,
 Are you wild and willing,
 Am I get - ting through,
 It can't be love,

F

1.(+D.C.)

does he look like me? — Do you tell lies —
 or just touch and see? —
 or is it just for show? —
 or do you please your - self. — When you wake up —
 if you throw it a - bout. —

* * *

2.

Dm

ooh babe. Oh

* * *

F

3.(+D.C. 2)

yeah — When you're a - lone — ooh ooh come on. }
 babe. }

* * *

Eb

Ab



I don't wan - na touch — you too — much ba - by,

* * *

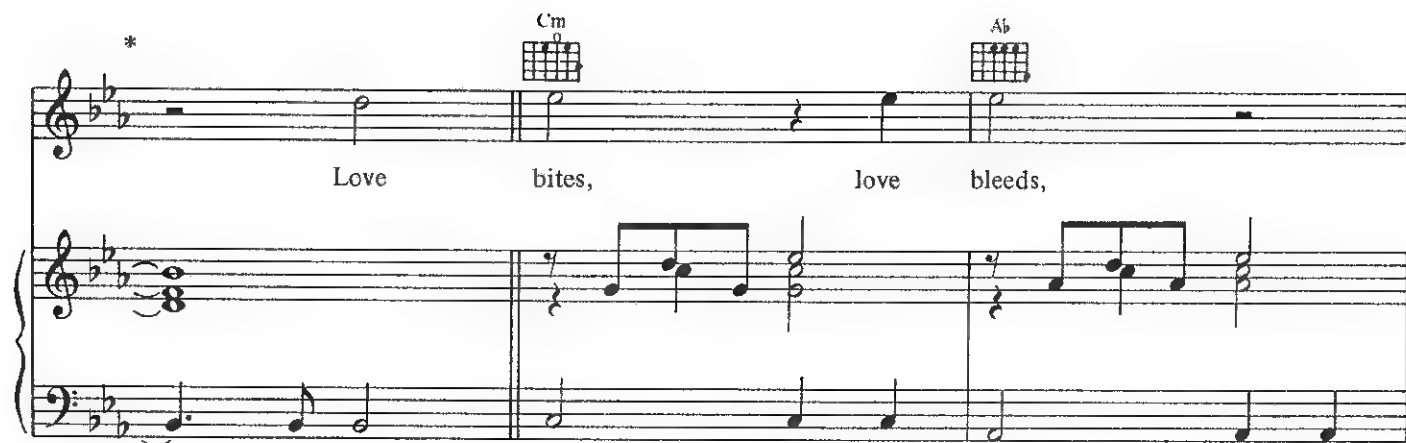
Musical score for "I'm a Fool to Say" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The lyrics are: 'cause mak-ing love to you might drive me cra-. The piano part includes a guitar chord diagram for the F major chord (F, A, C) above the first measure.

B♭
 to *
 on D.C. only
 A♭
 E♭
 zy _____
 I know you think that love...

— is the way you make — it, —


*  

Love bites, love bleeds,






it's bring-ing me to — my knees, — love lives, love



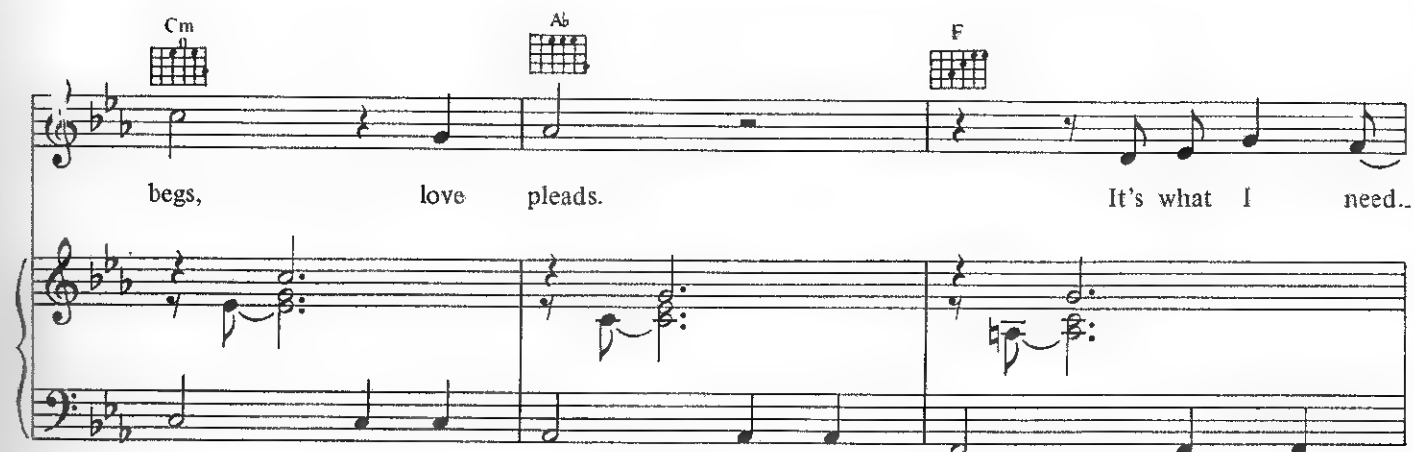
 *To Coda*  

dies, it's no — sur - prise, — love



begs, love pleads. It's what I need..



D.C. al
SEGUE

SEGUE



2^o Solo

C7sus4



D.C. al Coda

CODA



Love

Cm



Ab



F



Bb



bites, love bleeds, it's bring-ing me to _ my knees, _ love

Cm Ab F

lives, love dies, it's no sur - prise, ..

Bb Cm Ab

— love begs, love pleads.

F Bb Dm

It's what I need. —

Dm7

To Fade

LOVE IS A BATTLEFIELD

Words and Music by MIKE CHAPMAN
and HOLLY KNIGHT

Moderate Rock

Dm



C



Am



Bb



mf

Dm



C



Am



Bb



Dm



C



Am



Bb



(Spoken:) We are young.—

Heart-ache to heart-ache we

Dm



C



Am



Bb



stand;

no prom-is - es, no de-mands.

Dm



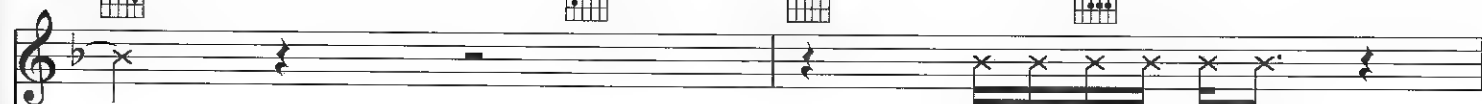
C



Am



Bb



Love is a bat - tle-field.



Dm



C



Am



Bb



Dm



C



We are strong.



Am



Bb



Dm



C



Am



Bb



No one can tell us we're wrong,

search - ing our hearts for so



Dm



C



Am

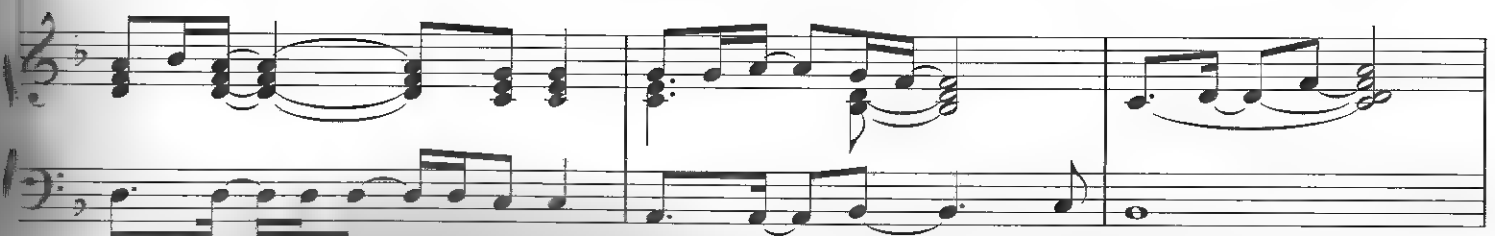


Bb



long; _____

both of us know-ing




Dm




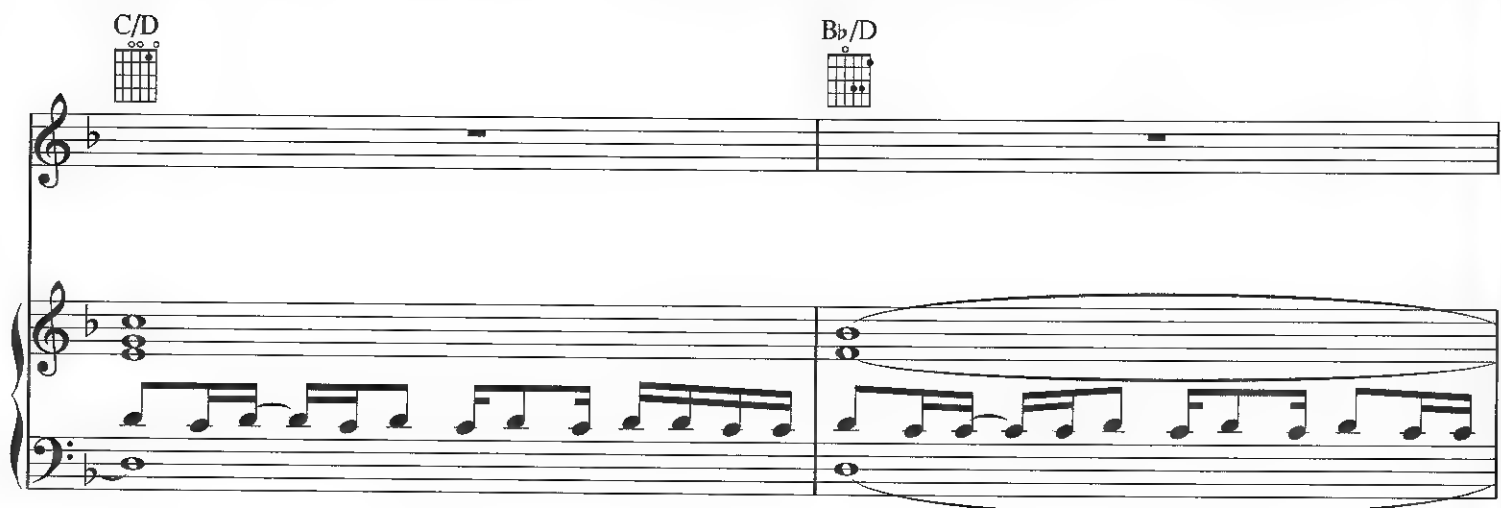
love is a bat - tle - field.



C/D



Bb/D

Dm



You're beg - ging me to go, then
los - ing con - trol, will you



C



Bbmaj7



Gm






mak - ing me stay. Why do you hurt me so bad? It would
turn me a - way, or touch me deep in - side? And when






Dm  **C** 

help me to know — do I stand in — your way,
all this — gets old, — will it still feel — the same? —

B⁹ maj7  **Gm**  **Dm** 

or am — I the best thing you've had? Be - lieve me, — be-lieve me, I
There's no — way — this will die. — But if we get — much clos-er — I

C  **B⁹**  **Gm** 

can't — tell you why, — but I'm trapped by — your love and I'm chained to — your — side. —
could lose — con-trol and if your heart sur-rend-ers you'll need me — to — hold. —

Dm  **C** 

— } We are young. —

Am Bb Dm C Am Bb

Heart-ache to heart-ache we stand; no prom - is - es, no de-mands.

Dm C Am Bb Dm C

Love is a bat - tle-field.

Am Bb Dm C Am Bb

{ We are strong. } No one can tell us we're wrong,
We are strong.

Dm C Am Bb

search - ing our hearts for so

Dm



C



Am



Bb

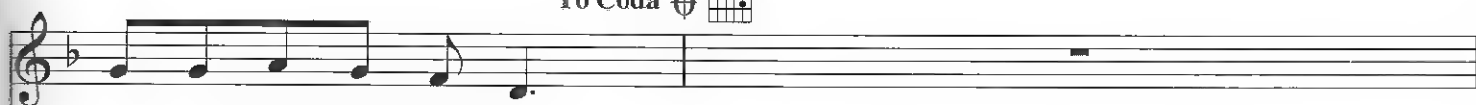


long; _____

both of us know-ing _



To Coda ⊕ Dm



love is a bat - tle - field.



C/D



D.S. al Coda

When I'm



CODA ⊕

Dm



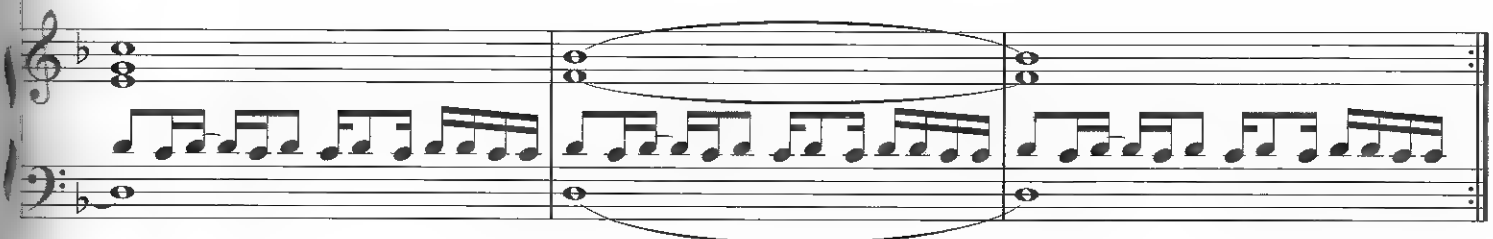
C/D



Bb/D



Repeat and Fade



NIKITA

Words and Music by ELTON JOHN
and TAUPIN

Moderately

Chord diagrams for guitar are provided above the staff. The key signature is one sharp (F#).

First System: Chords: G, Bm, C, Am7, G/B, C. Dynamics: *mf*.

Second System: Chords: G, Bm, Bm7, C, C#dim, Dsus.

Third System (Vocal Entry): Chords: G, Bm, C, F/C, C.

Hey, Nik - it - a, is it cold —
Do you ev - er dream of me? —

in your lit - tle corn - er
Do you ev - er see the let - ters

Fourth System: Chords: G, C/G, G, D, G/D.

of the world?
that I write?

You could roll
When you look up through the wire, a - round the globe, —







and nev - er find a warm - er soul to know. Oh, I saw you by the wall,
 Nik - it - a do you count the stars at night? And if there comes a time -








Ten of your tin sold - iers in a row;
 guns and gates no long - er hold you in,






with eyes that looked like ice on fire, the hu - man heart a cap - tive in
 and if you're free to make a choice, just look to - wards the west and find -








the snow. }
 a friend... }

Oh Nik - it - a, you wil nev - er know -

an - y - thing a - bout my home. I'll nev - er know how good it feels to

hold you. Nik - it - a, I need you so.

Oh Nik - it - a, is the oth - er side of an - y giv - en

line in time count - ing ten tin sold - iers in a row? Oh no, Nik - it - a you'll

C **G** **D** **G/D** **D7** **G** **C/G** **G7** **G7/B** **C** **Dm/G** **C** **G** **C/G** **G** **D** **Em** **D7/F#**

G **Bm** **Bm7** **C** **To Coda** **C#dim** **Dsus** **D**

nev - er__ know__

G **Bm** **Bm7** **C**

F/C **C** **C** **G(add 9)/B** **G/B**

F/A **Bb** **Eb**

Ab6/Eb

G7/D

Cm

First system of musical notation, measures 1-3. Treble and bass staves. Chords: Ab6/Eb, G7/D, Cm.

D7sus

Second system of musical notation, measures 4-6. Treble and bass staves. Chords: Ab, D7sus.

D7

D.S. al Coda

CODA

Am7

D7

G

Oh Nik - it - a, you will nev-

Count - ing ten - tin sold - iers in__ a row.

Third system of musical notation, measures 7-10. Treble and bass staves. Chords: D7, Am7, D7, G. Includes lyrics and a Coda symbol.

Bm

Bm7

C

Am7

D7

Repeat
and Fade

Nik - it - a. _____

Count - ing ten - tin sold - iers in__ a

Fourth system of musical notation, measures 11-14. Treble and bass staves. Chords: Bm, Bm7, C, Am7, D7. Includes lyrics and a Repeat and Fade instruction.

NOBODY'S FOOL

89

Slowly, with a heavy beat

Words and Music by
TOM KEIFER

Am Dm/A Am G/B

Am Dm/A C Dsus Am Dm/A

Am G/B Am Dm/A C D(no3rd)

Am Dm/A Am G/B

I count the fall - ing tears, — they fall be - fore my eyes. —
 You take your road, I'll — take mine. — The paths have both been beat - en.

Instrumental

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Seems like a thou - sand years... since we broke the ties...
 Search - in' for a change of pace... Love needs to be sweet - ened.



I call you on the my phone but nev - er get a rise...
 strain my heart just to make a dime. And



To Coda

So sit there all a - lone with tired now wea - ry eyes... } I'm not your
 with that dime I bought your love but I've changed my mind.

Am F G C G

fool. (No - bod-y's fool, no - bod-y's fool.) I'm no

Am F G C G

fool. (No - bod-y's fool, no - bod-y's fool.) Nev - er a - gain, — no,

1 Am Dm/A Am G/B

no.

Am Dm/A C D(no3rd)

2 **Am** **F** **G** **C** **G**

no. (No - bod-y's fool, no - bod-y's fool.) I'm no

fool. (No - bod-y's fool, no - bod-y's fool.)

Am **F** **G** **C** **G**

I count the fall - ing tears, - they fall be - fore my eyes. —

Am **Dm/A** **Am** **G/B**

Seemed like a thou - sand years — since we broke the

Am **Dm/A** **Am**

2/4 4/4 2/4 4/4



ties. Ah.

D.S. al Coda

CODA C D(no3rd)

I'm not your

Am F G C G

fool. (No - bod - y's fool, no - bod - y's fool.) I'm no

Repeat and Fade

ONCE BITTEN TWICE SHY

Moderate Rock Beat

C(no3rd)



Words and Music by
IAN HUNTER

mf

C

Well the times are get - tin' hard for you — lit - tle girl. I'm a
mid - dle of the night on the o - pen road. — The
wom - an you're a mess, gon - na die in your sleep. There's

Instrumental

G(no3rd)



Dm



C(no3rd)



hum-min' and a strum-min' all o-ver God's world.
 heat-er don't work and it's oh so cold.
 blood on my amp and my Les Paul's beat.

You can't re-mem-ber when you
 You're look-in' tired, you're
 Can't keep you home, you're



G(no3rd)



Dm



had your last meal, — and you don't know just how — a wom-an feels.
 look-in' kind-a beat. The rhy-thm of the street sure knocks — you off your feet.
 mess-in' a-round. — My best friend told me you're the best lick in town.



Bb(no3rd)



Eb



You did-n't know what rock and roll was un-til you met my drum-mer on the
 You did-n't know how rock and roll looked un-til you caught your sis-ter with the
 You did-n't know that rock and roll burned so you bought a can-dle and you
 I did-n't know you had a rock and roll record un-til I saw your pic-ture on an-



Bb(no3rd)

Grey tour bus. I got there in the nick of time, be -
 guys from the group. Half way home in the park - ing lot, by the
 lived and you learned. You got the rhythm. You got the speed.
 oth - er guy's jacket. You told me I was the on - ly one. But

Eb

1
C(no3rd)

To Coda

fore he got his hands a-cross your state line. Yeah.
 look in her eye she was giv-in' what she got. I said
 Ma-ma's lit - tle baby likes it short and sweet. I said
 look at you now, it's as dark as it's gone I said

fore he got his hands a-cross your state line. Yeah.
 look in her eye she was giv-in' what she got. I said
 Ma-ma's lit - tle baby likes it short and sweet. I said
 look at you now, it's as dark as it's gone I said

2.3
C

Now it's the My, My, — My, — I'm once bit - ten twice,

F

shy { babe. }
ba - by. My, My, My,

F

— I'm once bit - ten twice shy { ba - by. }
babe.



My, My, — My, — I'm once bit - ten twice shy — ba - by.

G(no3rd)



— — — —

1

2

D.S. al Coda

Oh,

Al - right!

*gliss.**gliss.*

— — — —

CODA



My,

My, —

My, —

— — — —

F(no3rd)



— I'm once

bit - ten twice

shy

babe.

— — — —

C F(no3rd)

My, My, — My, — I'm once bit - ten twice shy ba - by.

C(no3rd)

My, My, — My, — I'm once bit - ten twice

F(no3rd) C

shy — ba - by. My, My, — My, —

F(no3rd)

I'm once bit - ten twice shy.

Repeat and Fade

POUR SOME SUGAR ON ME

Words and Music by STEVE CLARK, PHIL COLLEN,
JOE ELLIOTT, ROBERT JOHN LANGE, and RICK SAVAGE

N.C.

Step in - side, — walk this way! You and me — babe, Hey! Hey!

C#

1. 2.

C#

Love is like a bomb ba-by c'm-on get it on, liv-in' like a lov-er with a
Raz-zle 'n' daz-zle 'n' flash a lit-tle light, te-le-vi-sion lov-er ba-by
Red light yel-low light, green light go, cra-zy lit-tle wo-man in a
Tacet 10 please a lit-tle, squeeze a lit-tle, tease a lit-tle more, ea-sy op-er-a-tor come a'

ra - dar phone. Look-in' like a tramp, like a vi - de - o vamp,
 go all night. Some time an - y - time su - gar me sweet,
 one man show. Mir - ror queen man-ne-quin rhy - thm of love,
 knock - in' on my door. Some - time, an - y - time, su - gar me sweet,

1. & 3.

de - mo - li - tion wo-man, can I be your man.
 lit - tle miss in - no - cent, in - no - cent,
 sweet dream sac - cha - rine loos - en up.
 lit - tle miss in - no - cent,

2. & 4.

su - gar, me yeah, _____
 su - gar, me yeah, _____
 (4.) You got-ta

yeah. _____
yeah. _____

Give a lit - tle more c'm-on. Take a bot -

tle, shake it up, break the bub -

ble, break it up. Pour some

su - gar on me, ooh in the name of love. Pour some

A B E

su - gar on me, c'm - on fire me up, pour your

A B To Coda C#

su - gar on me, oh I can't get en - ough. I'm hot,

to * 4^o C#

stick-y sweet, from my head to my feet yeah!

* 4^o cont.

2^o (Lis-ten!)

The second system of the musical score. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is D major (two sharps). The vocal line has a rest in the first measure, followed by a melodic phrase in the second measure, and a final phrase in the third measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A small diagram showing the fingering for an E chord on a guitar fretboard. The strings are numbered 1 to 6 from top to bottom. The fingers are numbered 1 to 4. The diagram shows the 1st, 2nd, 3rd, 4th, and 5th strings being played with fingers 1, 2, 3, 4, and 1 respectively, while the 6th string is muted.

The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a more active bass line in the third measure, with a final chord in the fourth measure.

N.C.

You got the peach-es, I —

The fourth system of the musical score. The vocal line begins with a rest, followed by the lyrics "You got the peach-es, I —". The piano accompaniment provides a steady harmonic background.

— got the cream, sweet to taste — sac - cha-rine, 'cause I'm hot, say what,

The fifth system of the musical score. The vocal line continues with the lyrics "— got the cream, sweet to taste — sac - cha-rine, 'cause I'm hot, say what,". The piano accompaniment continues with a consistent rhythmic pattern.

stick - y sweet_ from my head, my head, to my feet. Do you_

E

_ take su - gar, one lump or two. *D.S. al Coda*

CODA Pour some su - gar on_ me. _____

E A B

E A B

PRIDE (IN THE NAME OF LOVE)

Words by BONO
Music by U2

Moderate Rock

mf

B

E

A

F#m

B

One man come in the name
One man caught on a

E

A

F#m

of love,
barbed wire fence,

one man come and go.
one man he re - sist.

B



E



A



Oneman come he to just - ti - fy,
Oneman washed on a emp - ty beach,

one man to o - ver - throw.
one man be-trayed with a

F#m



B



E



kiss. }

In the name _____ of love, _____ what more.

A



F#m



B



in the name of _____ love.

In the name _____ of love,

E



A



F#m



what more _____ in the name of love.

B

D

me.

Look out _ for me. _____

(Lyrics ad lib. _____)

E

Come back to

B

E

A

F#m

B

E

A

F#m

Hmm,

B

E

A

F#m

hmm, - hmm, hmm, hmm, - hmm, - hmm, hmm, - hmm, - hmm, hmm, -

B

E

A

Ear - ly morn-ing Ap - ril four, shot rings out - in the

F#m

B

E

Mem - phis sky._ Free at last, they - took your life, they -

A

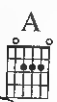
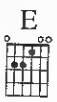
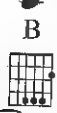
F#m

B

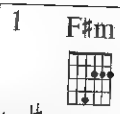
could not - take your - pride._ In the name - of love, -



what more in the name of love. In the name



of love, what more in the name of love.



In the name Oh, oh, oh, oh, Oo, oo,



oh, oo, oh, oo, oh, oo, oh, oo, oh, oh, Oh, Repeat and Fade

ROUND AND ROUND

111

Medium Rock

Words and Music by ROBBIN LANTZ CROSBY,
WARREN DEMARTINI and STEPHEN E. PEARCY

Piano introduction in 4/4 time, key of D minor. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The piece begins with a forte (f) dynamic.

Piano accompaniment for the first line of the song. The right hand continues the melodic theme, and the left hand maintains the bass line. The music is in 4/4 time.



Out on the streets,—
Look-in' at you,—

that's where we'll meet,—
look - in' at me,—

you make the night,
the way you move,

Piano accompaniment for the second line of the song. The right hand continues the melodic theme, and the left hand maintains the bass line. The music is in 4/4 time.



I al - ways cross the line, ——— tight-ened our belts,
you know it's eas - y to see ——— The ne - on lights

a - buse our - selves,—
in me to - night,—

Piano accompaniment for the third line of the song. The right hand continues the melodic theme, and the left hand maintains the bass line. The music is in 4/4 time.

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F

G

Dm

Get in the way,
I've got a way,

we'll put you on your shelf. — An - oth - er day,
we're gon - na prove it to - night. — Like Ro - me - o

F

G

Dm

some oth - er way —
to Ju - li - et —

we're gon - na go,
time and time —

but then we'll see you a - gain, —
I'm gon - na make you mine —

F

— I've had e - nough,
— I've had e - nough,

we've had e - nough —
we've had e - nough —

call it vain. — }
it's all the same. — }

G

C6

G

D

She said,

I knew it right from the be - gin - ning

that you would end up win -

C6



G



A



- ning, I knew right from the start. you'd put an ar-row through my heart.

D



Dm



Round and round, well, love



will find a way just give it time. Round and round, what goes

Bb



Csus



C



a - round goes a - round, I'll tell you why.

Dig!

Yeah!

Gm7



Bb



C



Dm



F



Out on the streets,—

that's where we'll meet,—

you make the night,



I al - ways cross the line,—— tight - ened our belts,

a - buse our - selves,—

F



G



A



Get in the way,

we'll put you on your shelf.——

A/G



A



D



Dm



Round_ and round, well, love_

C/D



Bb



C



_ will find a way just give_ it time.

Round_

D



Dm



Bb



_ and round, what goes_ a - round goes a - round, I'll tell you why

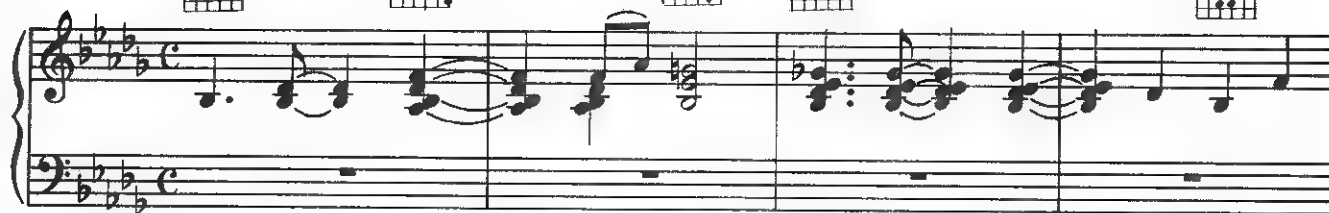


Round_

SAY SAY SAY

Words and Music by
McCartney/Jackson

$\text{♩} = 120$



Say, say, — say — what you want but don't play — games
Go, go, — go — where you want but don't leave — me
You, you, — you — can nev - er say that I'm not — the one



with my af - fect - ion. Take, take, — take — what you need but
here for - ev - er. You, you, — you — stay a - way, so
who real - ly loves you. I pray, pray, — pray — ev' ry day that



don't leave me with no di-rect-ion. All a-lone I sit home
 long, girl I see you nev-er. What can I do girl, to get
 you'll see things girl, like I do. What can I do girl, to get

by the phone wait-ing for you ba-by.
 through to you? 'Cause I love you ba-by.
 through to you? 'Cause I love you ba-by.

Through the years how can you stand to hear my plead-ing for you dear? You know I'm crying
 Stand-ing here bap-tised in all my tears, ba-by through the years, you know I'm crying
 Stand-ing here bap-tised in all my tears, ba-by through the years, you know I'm crying

To Coda

ooh ooh ooh ooh ooh. (Now)

2 Bbm

(Orch.)

Bbm

E \flat

Fbm7

ooh.

Bbm

Bbm7

E \flat

Fbm7

Bbm

A \flat

You

Bbm

A \flat

Bbm

nev-er ev-er wor-ry

and you nev-er shed a tear.

You're

Ab Bbm F-10

say - ing that my love ain't real, just look at my face, these tears ain't dry-ing.

D.C. al Coda

CODA

Bbm (Orch.) Bbm7 Eb

ooh.

Ebm7 Bbm Bbm7

Eb Ebm7 Bbm Fade

SISTER CHRISTIAN

Words and Music by
KELLY KEAGY

Moderate Rock

mp

Sis - ter Chris - tian oh the
Babe you know you're grow - ing

mp

F G C F G

time up so has come fast
And you know that you're the on - ly one to say
And mom-ma's wor - ry - ing that you won't last to say

F C/E Dm F/G C

O. K. —
Let's play —

Where you go - ing what you
Sis - ter Chris - tian there's so







look - ing in for — You know those boys don't want to play no more with you —
 much in life — Don't you give it up be - fore your time is due —










It's true — It's true — It's true —







Yeah — You're } mo - tor - ing What's your price for flight — In







find - ing mis - ter right — You'll be all - right to - night —

1  

2 F/A G C F/C C F/C G

Sis - ter Chris - tian oh the time has come... And you know that you're the on - ly one to say...

O. K. But you're mo - tor - ing... You're...

mo - tor - ing...

p

cresc.

rit. mp

SOMEBODY SAVE ME

123

Driving rock

Words and Music by
TOM KEIFER



First system of piano accompaniment for 'SOMEBODY SAVE ME'. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The first three measures are marked with a forte 'f' dynamic. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady eighth-note accompaniment.



Second system of piano accompaniment. The treble clef melody continues with eighth and quarter notes, and the bass clef accompaniment remains steady. The system concludes with a double bar line.



Vocal melody for the first line of lyrics. The treble clef shows a series of eighth and quarter notes, with a slur over the final two notes. The bass clef provides a steady accompaniment.

When I was a young boy
bod - y's got o - pin - ions,

They said, "You're
But no -

Piano accompaniment for the second line of lyrics. The treble clef melody continues with eighth and quarter notes, and the bass clef accompaniment remains steady.



Vocal melody for the third line of lyrics. The treble clef shows a series of eighth and quarter notes, with a slur over the final two notes. The bass clef provides a steady accompaniment.

on - ly get - ting old - er."
bod - y's got the an - swers.

And But
the

Piano accompaniment for the fourth line of lyrics. The treble clef melody continues with eighth and quarter notes, and the bass clef accompaniment remains steady.

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F/A



how shit was I ate to know then _____ that they'd be
 shit you ate for break - fast, _____ well it - 'll

 The first system of the musical score. It features a vocal line with lyrics, a guitar line with a melodic line and a bass line. The guitar line includes a chord diagram for F/A. The lyrics are: "how shit was I ate to know then _____ that they'd be / shit you ate for break - fast, _____ well it - 'll".

Dsus/A



Am



cry - ing on my should - er. _____ Put your
 on - ly give ya can - cer. _____ We're

 The second system of the musical score. It features a vocal line with lyrics, a guitar line with a melodic line and a bass line. The lyrics are: "cry - ing on my should - er. _____ Put your / on - ly give ya can - cer. _____ We're".

F/A



mon - ey in a big house. _____ Get your -
 run - ning in a cir - cle, _____ run - ning

 The third system of the musical score. It features a vocal line with lyrics, a guitar line with a melodic line and a bass line. The lyrics are: "mon - ey in a big house. _____ Get your - / run - ning in a cir - cle, _____ run - ning".

Dsus/A



Am



self a pret - ty wife.
to the morn - ing light.

And She'll col -
if ya

F/A



lect your life in - sur - ance
ain't quite work - a - ble

When she con -
it's been one

Dsus/A



Am

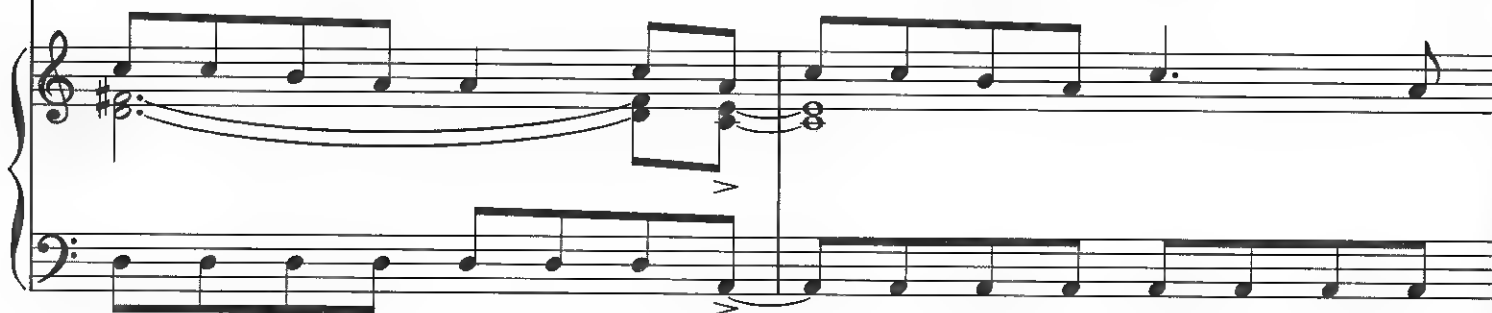


nects you with a knife.
hell of a night.

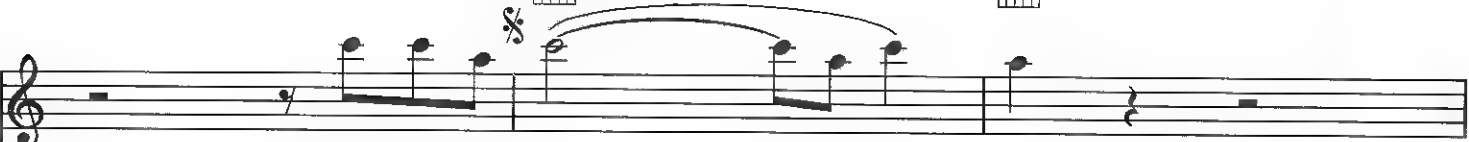
Some -
Some -



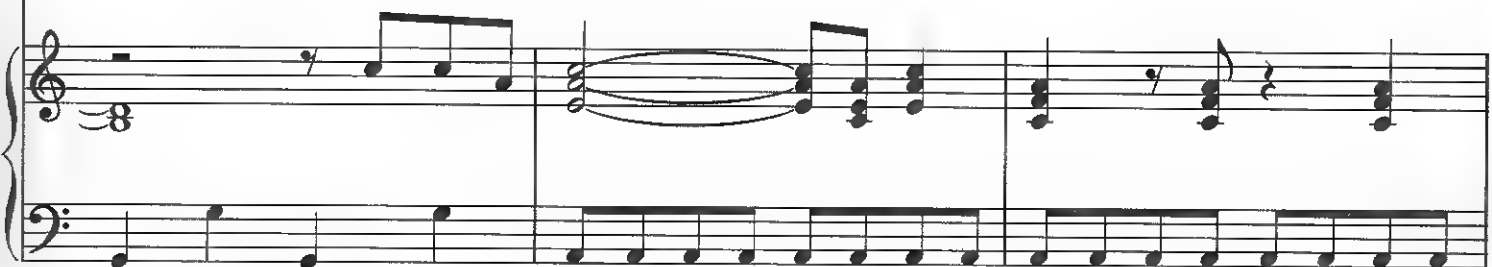
bod - y get the doc - tor. I'm feel - in' pret - ty poor. Some -
 bod - y get the doc - tor. I think I'm gon - na crash.



bod - y get paid the stretch - er be - fore I hit the floor. {
 Nev - er paid the bill be - cause I ain't got the cash. }



Some - bod - y save _____ me.



Dsus/A



Am



I lost my job they kicked me out of my tree. Some - bod - y

save _____ me.

To Coda

Save _____ me. Well, ev - 'ry -

me. (Scream:) Look out!

Chord diagrams for guitar are provided for the following chords: D, Bsus, B, D, Bsus, D, Bsus, Am, F/A, Dsus/A, and Am.

The musical score is written for guitar (treble clef) and piano (grand staff). The piano part includes a bass line and a right-hand part. The guitar part includes a treble line and a bass line. The score is divided into measures by vertical bar lines.

The first system shows the guitar part with a D chord, followed by a Bsus chord, a B chord, and a D chord. The piano part features a complex right-hand melody with many beamed notes and a steady bass line.

The second system continues the guitar part with Bsus, D, and Bsus chords. The piano part shows a more active right-hand melody with eighth and sixteenth notes.

The third system features Am and F/A chords in the guitar part. The piano part continues with a steady bass line and a right-hand melody.

The fourth system shows Dsus/A and Am chords in the guitar part. The piano part concludes with a final right-hand melody and a steady bass line.

The score ends with the instruction "D.S. al Coda" (Da Segno al Coda).



me. Some - bod - y save



me. I'm go - in' down for the last time.



(Scream:) Look out! Save me. save,



save me.

SWEET DREAMS (ARE MADE OF THIS)

Words and Music by DAVID A. STEWART
and ANNIE LENNOX

Moderately steady beat

Chord diagrams: Dm, B \flat , Asus, Dm

Sweet dreams are made
D.S. instrumental

mf

Chord diagrams: B \flat , A7sus, Dm, B \flat , A7sus

— of this. — Who am I — to dis - a - gree? — I

Chord diagrams: Dm, B \flat , A7sus, Dm

tra - vel the world — and the sev - en seas, — Ev - 'ry - bod - y's

B \flat A7sus Dm B \flat A7sus

look - ing for some - thing. } *end instrumental* Some of them want to use ____ you.

Dm B \flat A7sus

Some of them want to get used ____ by you. ____

Dm B \flat Asus Dm

Some of them want to a - buse _ you. Some of them want to be _

B \flat A7sus B \flat A

____ a - bused. To Coda ⊕

Chord diagrams: Dm, Gm, Bb

Chord diagrams: A, Dm, Bb, A7sus

Sweet dreams are made of this.

Chord diagrams: Dm, Bb, A7sus

Who am I to dis-a-gree? I

Chord diagrams: Dm, Bb, A7sus

tra-vel the world and the sev-en seas.



Dm Bb A7sus



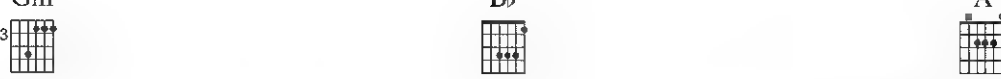

Ev - 'ry - bod - y's look - ing for some - thing.



Bb A D

Gm Bb A

Dm G



Hold your head up. Keep your head up, mov - in' on.



Dm G

Hold your head up, mov - in' on. — Keep your head up, mov - in' on. —

Dm G

Hold your head up, mov - in' on. — Keep your head up, mov - in' on. —

Dm7 G

Hold your head up, mov - in' on. — Keep your head up.

D.S. al Coda

CODA Bb A Dm

CODA

Gm Bb A

Dm Bb A7sus Dm

Sweet dreams are made of this. — Who am I — to

Bb A7sus Dm

dis - a - gree? — I tra - vel the world — and the

Bb A7sus Dm Bb A7sus

sev - en seas. Ev - 'ry - bod - y's look - ing for some - thing.

Repeat ad lib. and Fade

TALK DIRTY TO ME

Driving Rock

Words and Music by B. DALL, C.C. DEVILLE,
B. MICHAELS and R. ROCKETT

C(no3)

D(no3rd)

G(no3rd)



First system of piano accompaniment in 4/4 time, key of D major. The music features a driving rock rhythm with eighth and sixteenth notes. The treble clef part starts with a forte (f) dynamic. Chord diagrams for C(no3), D(no3rd), and G(no3rd) are shown above the staff.



Second system of piano accompaniment. The treble clef part features a melodic line with eighth notes. Chord diagrams for C and D are shown above the staff.

G(no3rd)



Third system of piano accompaniment. The treble clef part features a melodic line with eighth notes. The bass clef part features a steady eighth-note accompaniment.

Fourth system of piano accompaniment. The treble clef part features a melodic line with eighth notes. The bass clef part features a steady eighth-note accompaniment.

You know I

Fifth system of piano accompaniment. The treble clef part features a melodic line with eighth notes. The bass clef part features a steady eighth-note accompaniment.

G



nev - er, I nev - er see you look so good. You
 nev - er, I nev - er ev - er stay out late. You
 call you, I call you on the tel - e - phone. I'm

D



nev - er act the way you should. But I like
 know that I can hard - ly wait just to see
 on - ly hop - in' that you're home so I can hear

C



— it. And I know you
 — you. And I know you
 — you when you say those

like it, too, the way that I want you
 can not wait, oh, wait to see me, too
 words to me and whis - per so soft - ly

G  **D** 

got - ta have you. Oh,
got - ta touch
got - ta hear

yes I do. I you, { you, } 'cause ba - by, we'll be


C  **D**  **G** 

at at the drive drive in in the old old

C  **D** 

man's Ford. Be - hind the bush - es
man's Ford. Be - hind them bush - es

G




'til un - til I'm for scream - in' for more. more. more.


Down the base - ment, lock and lock the the

cel - lar door. And ba - by, talk dir - ty to me.


C



D




Em




cel - lar door. And ba - by, talk dir - ty to me.


C




A7




To Coda




D



G




G(no3rd)




You know I

G



G(no3rd)



You know I





G. C., pick up that gul - tar and talk to me!



(scream:) Wooh, wooh_ wooh, wooh!

G





A D G





D.S. al Coda

'Cause ba - by, we'll be




CODA

D G Em



talk dir - ty to me, yeah. And








ba - by, — talk dir - ty to me, — yeah, yeah, yeah,





yeah. And ba - by, — (whisper:) talk dir - ty to me.



(grunt:) uh.



Wooh! (spoken:) That's the way I like u, baby.

tremolo

WHAT'S LOVE GOT TO DO WITH IT

143

Slow Rock

Words and Music by TERRY BRITTEN
and GRAHAM LYLE

Piano introduction in 4/4 time, marked *mp*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

Gm7



You must un - der - stand, though the touch of your hand Makes my
may seem to you that I'm act - ing con-fused When you're

Vocal melody and piano accompaniment for the first line of the song. The piano part continues with the same rhythmic pattern as the introduction.

F/G



Gm7



pulse re - act
close to me

That it's on - ly the thrill of
If I tend to look dazed

Vocal melody and piano accompaniment for the second line of the song. The piano part features a more complex rhythmic pattern with triplets.

F/G



boy read meet - ing girl op - po sites at - tract
it some place got cause to be

it's there's a

Vocal melody and piano accompaniment for the third line of the song. The piano part continues with the same rhythmic pattern.

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Ebmaj7

F

Ebmaj7

F

phys - i - cal name for it

On - ly There's a log - i - cal phrase that fits

Ebmaj7

You must try to ig - nore that it But what ev - er the rea - son you

F(add9)

Bb/F

Gm

Gm/F

Ebmaj9

means more than that. Oh oh, What's love got to do, got to do - do it for me.

mf

F

Gm

F

Ebmaj9

Bb/F

Gm

with it? What's love but a sec-ond hand e - mo - tion? What's

Gm/F

Ebmaj9

F

Gm

love___ got to do,___ got to do___ with it? Who needs___ a

F(add9)

Ebmaj9

1 F(add9)

2 F(add9)

heart, when___ a heart can___ be bro - ken?___ It bro * ken___

C

F

F/G

C

(Oh)

Oh___

F

Fmaj7/G

C

Fmaj7

Fmaj7/G

C6



Am/G



Am



Fmaj7



Bb/C



I've been tak - ing on a

new

di - rec - tion

But I have to say

Ab



Bb/Ab



I been think - ing a - bout my own pro - tec - tion It

Gm7sus



C



Am



scares me to feel this way

Oh oh, what's

Am Am/G Fmaj9 G Am G Fmaj9

love got to do, got to do with it? What's love but a sec-ond hand e-
What's love but a sweet old-fash-ioned

C Am Am/G Fmaj9

mo - tion? What's love got to do, got to do
no - tion?

G Am G(add 9) Fmaj9 1 G(add 9) Gsus (what's)

with it? Who needs a heart when a heart can be bro - ken?

2 G(add 9) Am7 Am7/G Fmaj9 Amsus

bro - ken?

WALK THIS WAY

Words and Music by STEVEN FYLER
and JOE PERRY

Moderately, in 2
no chord

mf
R.H.

A

C

Back - stroke lov - er al - ways
See - saw swing - er with the
School girl sweet - ies with a
See - saw swing - er with the

hid - in' 'neath the cov - ers till I talked to your dad - dy, he say, —
boys in the school and your feet fly - in' up in the air, —
class - y, kind - a sass - y lit - tle skirts climb - in' way up in their knees; —
boys in the school and your feet fly - in' up in the air, —

he said, "You ain't seen noth - in' till you're
sing - in', "Hey, did - dle, did - dle, with your
there was three young la - dies in the
sing - in', "Hey, did - dle, did - dle, with your

down on a muf - fin, then you're sure to be a - chang - in' your ways."
kit - ty in the mid - dle of the swing like you did - n't care.
school gym in the lock - er when I no - ticed they was look - in' at me.
kit - ty in the mid - dle of the swing like you did - n't care.

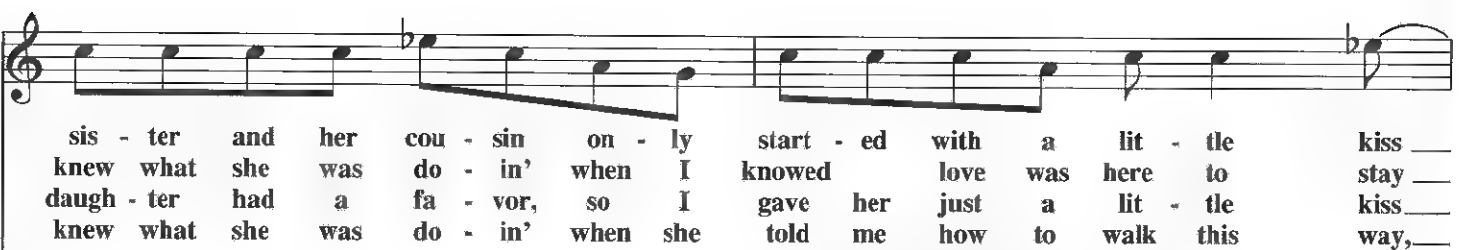
I met a cheer - lead - er, was a
So I took a big chance at the
I was a high school los - er, nev - er
So I took a big chance at the



real young bleed - er, oh, the times I could rem - i nisce; —
 high school dance with a miss - y who was read - y to play. —
 made it with a la - dy till the boys told me some - thin' I missed. —
 high school dance with a miss - y who was read - y to play. —




— 'cause the best things of lov - in' with her
 — Was it me she was fool - in', 'cause she
 — Then my next - door neigh - bor with a
 — Was it me she was fool - in', 'cause she

sis - ter and her cou - sin on - ly start - ed with a lit - tle kiss —
 knew what she was do - in' when I knowed love was here to stay —
 daugh - ter had a fa - vor, so I gave her just a lit - tle kiss —
 knew what she was do - in' when she told me how to walk this way, —



1, 3

A

no chord

like this.
like this.

A

2, 4

C

when she told me to } walk this way, —

She told me to }

F7

1,2,3

4

walk

this

way,

and just

gim - me a kiss

C

To Coda ⊕

no chord

like this!

First system of musical notation. The treble clef staff contains whole rests for three measures. The bass clef staff contains a sequence of chords and eighth notes: a whole note chord (F2, A1), followed by eighth-note pairs (G#2, A2) and (B2, C3) beamed together, then (D3, E3), (F3, G3), (A3, B3), and (C4, D4) beamed together, and finally a whole note chord (F3, A2).

Second system of musical notation. The treble clef staff contains whole rests for three measures. The bass clef staff contains a sequence of chords and eighth notes: a whole note chord (F2, A1), followed by eighth-note pairs (G#2, A2) and (B2, C3) beamed together, then (D3, E3), (F3, G3), (A3, B3), and (C4, D4) beamed together, and finally a whole note chord (F3, A2).

A

D.S. (with repeats)
al Coda

Third system of musical notation. The treble clef staff contains a whole rest. The bass clef staff contains a whole note chord (F2, A1), followed by a whole note chord (F3, A2), and then a quarter note chord (F3, A2) with a slash through it. A double bar line with repeat dots is placed before the final chord.

CODA

no chord

Fourth system of musical notation. The treble clef staff contains a whole rest. The bass clef staff contains a sequence of chords and eighth notes: a whole note chord (F2, A1), followed by eighth-note pairs (G#2, A2) and (B2, C3) beamed together, then (D3, E3), (F3, G3), (A3, B3), and (C4, D4) beamed together, and finally a whole note chord (F3, A2).

Repeat and Fade

Fifth system of musical notation. The treble clef staff contains whole rests for three measures. The bass clef staff contains a sequence of chords and eighth notes: a whole note chord (F2, A1), followed by eighth-note pairs (G#2, A2) and (B2, C3) beamed together, then (D3, E3), (F3, G3), (A3, B3), and (C4, D4) beamed together, and finally a whole note chord (F3, A2).

WE BUILT THIS CITY

Words and Music by TAUPIN, MARTIN PAGE,
PETER WOLF and DENNIS LAMBERT

Medium rock

B♭maj9

F/A

We built this cit - y, we built this cit - y on

mf

F

Gm7

F/A

B♭maj9

F/A

rock and roll. Built this cit - y, we built this cit - y on

Am7

F/A

B♭maj7

With a driving beat

F

B♭

rock and roll.

3 3





Say — you don't know me
Some — one al - ways play - ing
— counts the mon - ey

or rec -
cor -
un -



- og - nize my face.
- por - a - tion games.
- der - neath the bar?

Say — you don't care who goes —
Who — cares, they're al - ways chang -
Who rides the wreck - ing ball —

F



ing to that kind of place
in two cor por - a - tion names. _

Knee _
We _
Don't _



Bb/F




deep in the hoop - la,
just wants to dance here,
tell us you need us,


sink - ing in your fight,
some - one stole the stage.
'cause we're the ship of fools,



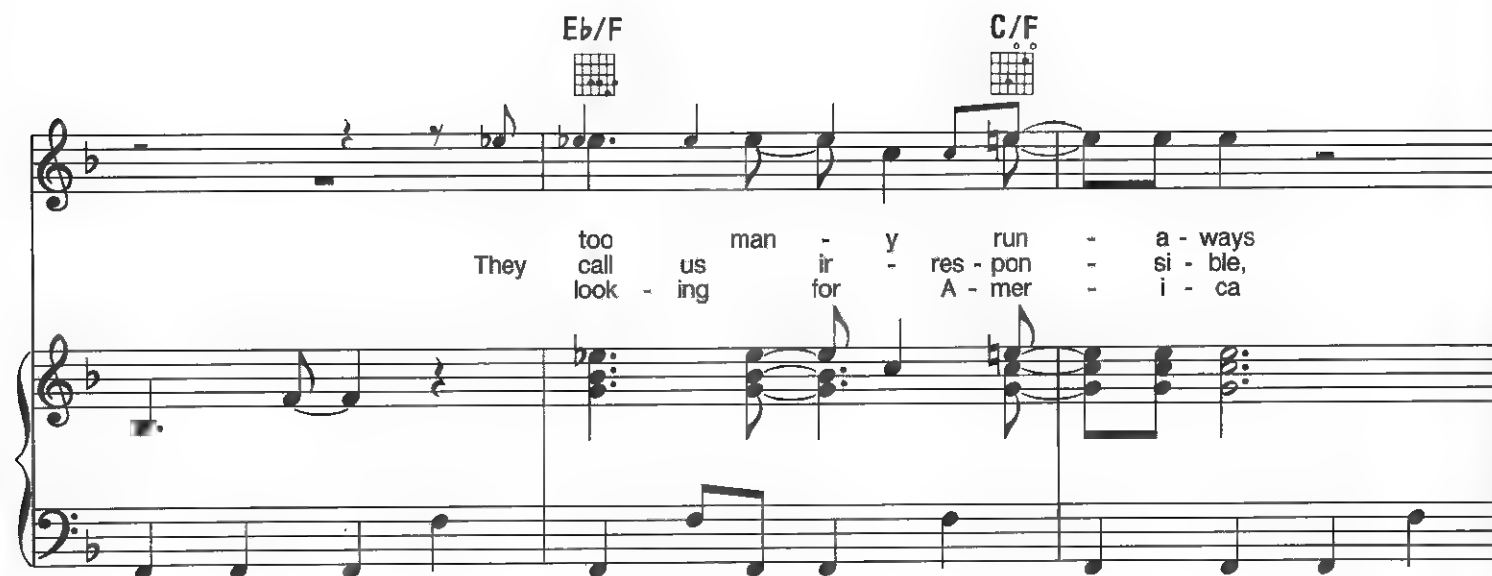
Eb/F



C/F



They too call us man - y - run - a - ways
look - ing for ir - res - pon - si - ble,
A - mer - i - ca



F



C/E



Dm



Bbmaj7/D



eat - ing up the night. —
 write — us off the page. —
 call - ing through your schools. }

Mar - con - i plays the mam -

F/C



C



- ba,

lis - ten to the ra - di - o. —

Don't — you re -

F



Bb(add9)



F



Bb(add9)



Am



Gm7



F



Bb(add9)



mem - ber? — We built this cit - y,

we built this cit - y on

F



C/E



Dm



Bbmaj9



rock and — roll. —

We built this cit - y,

we

F/A **F** **Gm7** **F/AB \flat maj9**
 built this cit - y on rock and — roll. Built — this cit - y. we

F/A **C** **F/A** **B \flat** **To Coda** **F** 2
 built this cit - y on rock and — roll.

C/B \flat **B \flat** **C** **F/A** **B \flat /F** **F/A**
 It's just an - oth - er Sun - day

B \flat **C/E** **F** **F/A** **F** **B \flat** **C** **F**
 in a tired old street. Po - lice have

F/A



Bb/F



F/A



Bbmaj9



C/E



F



F/A



Bb/F



got the choke - hold, oh, oh - oh - oh, but we -

just lost the beat. —

D.S.
al Coda

Who -

CODA

Bbmaj7



Bbmaj9



We built, — we

Repeat and Fade

built this cit - y, now.

we built, — we built this cit - y.

WE'RE NOT GONNA TAKE IT

Words and Music by
D. SNIDER

Fast Rock
Guitar Tacet

We're not gon - na take___ it. No, we ain't gon - na take___

mf

___ it. We're not gon - na take___ it an - y - more.___


We've got the
Oh, you're so

Bb **Eb** **Ab**




right con - to choose_ and there ain't no way we'll lose it. —
con - de - scend - ing, your gall is nev - er end - ing. —

Eb **Bb** **Eb**



This is our life; — We don't want noth - in', not this is — our song. —
thing — from you. —

Bb **Eb** **Bb** **Eb**



We'll fight the powers that be — just. Don't pick our
Your life is trite and jad - ed, bor - ing and

Ab **Eb** **Bb**



des - tin - y, — 'cause — you don't know us, — you don't — be - long. —
con - fis - cat - ed. — If that's your best, — your best won't do. —

Eb

Bb

Eb

Bb

To Coda

We're not gon - na take — it.

Eb

Ab

Eb

No, we ain't gon - na take — it.

We're not gon - na take —

Bb

Eb

Bb/D

Cm

Bb

D.S. al Coda

— it an - y - more, —

CODA

Db

Cm

Bbm

Db

Oh —

Oh —

163

Cm **Bbm** **Eb** **E** **F**

3

We're right, yeah! We're free, yeah! We'll fight, yeah! You'll

Bb **Eb** **Bb**

3

see. Oh We're not gon - na take it.

Eb **Ab** **Eb**

3 4 3

No, we ain't gon - na take it. We're not gon - na take...

Bb **Eb** **Bb/D** **1 Cm Bb** **2 Cm Bb Eb**

3 3 3 3 3

it an - y - more.

WITH OR WITHOUT YOU

Words by BONO
Music by U2

Moderately

E_b



E_b



E_b/B_b



mp

Left hand an octave lower throughout

Cm7



E_b/A_b



A_b(add9)



E_b



See the stone—

E_b/B_b



Cm7



E_b/A_b



— set in your eyes.—

See the thorn— twist in your side.—

E_b



E_b/B_b



Cm7




A_b



I'll wait—

for you. —

E_b **E_b/B_b** **Cm7**




Sleight of hand... and twist of fate, on a bed of nails...
Through the storm... and we reach the shore. You give it all

E_b/A_b **E_b** **E_b/B_b**



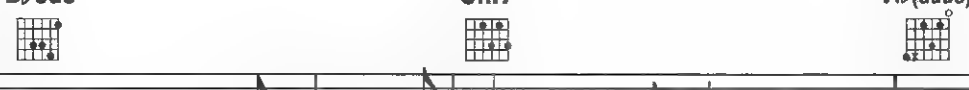
— she makes me wait. — And I wait — with - out
— but I want more. — And I'm wait - ing for —

Cm **A_b** **E_b**



— you, — with or with - out — you, —
— you, — with or with - out — you, —

B_bsus **Cm7** **A_b(add9)**



with or with - out — you.

2 Eb/Bb



Cm7



Ab(add9)



with or with - out you, uh, huh. I can't live

Eb



Bb/Eb



Cm7



with or with - out you.

Ab(add9)



Eb



Eb/Bb



Cm



Ab



Eb



Bb7sus



And you give your - self a - way. And you

Cm7



Ab



Eb



give your - self a - way. And you give, and you give,

Bb7sus



Cm7



To Coda

Ab



and you give your - self a - way.

Eb



Bb7sus



Cm7



My hands are tied, the bod - y bruised.

Ab



Eb



Bb7sus



You got me with noth - ing to win and

Cm7



Ab



D.S. al Coda

CODA

Ab



noth - ing left to lose.

And you

with or with - out

Eb



Bb7sus



Cm7



— you, —

with or with - out you, — oh. —

Ab



Eb



Bb7sus



I can't live —

with or with -

Cm



Ab



Eb



out — you. —

Oh. —

B \flat 7sus

Cm7

A \flat 

Oh. _____

E \flat B \flat 7sus

Cm



Oh _____ oh, oh. _____

A \flat E \flat B \flat 7sus

With or with-out _____ you, _____ with or with -

Cm7

A \flat E \flat 

- out you, uh, huh. _____ I can't live _____

B \flat 7sus



Cm



A \flat



with or with - out ——— you,

with or with -

E \flat



out you. —

Ah. ———

Ah. ———

E \flat



B \flat 7sus



Cm



A \flat (no3rd)



Repeat and Fade

YOU GIVE LOVE A BAD NAME

171

Words and Music by DESMOND CHILD
JON BON JOVI and RICHIE SAMBORA

Medium Rock

Tacet

Shot through the heart — and you're to — blame. Dar-lin', you give love — a

mp

bad name.

f

E♭ *Cm* 3fr. *Ab* 4fr. *B♭* *Cm* 3fr. *Ab* 4fr. *B♭*

Cm 3fr.

An

Cm 3fr.

an - gel's smile — is what you sell. You prom - ise me heav - en, then
 paint your smile — on your lips. Blood - red nails on your

put me through hell. Chains of — love — got a hold on me. When
 fin - ger - tips. A school boy's — dream, — you act so shy. Your

pas - sion's a pris - on, you can't break - free.
ver - y first kiss was your first kiss good-bye. } Oh, ——— you're a

F

load - ed gun. —






Cm 3fr.

Oh, ——— there's no - where to run, no one can save me, the

Bb **F**

dam - age is done. Shot through the heart — and you're to — blame.

G **Cm** 3fr. **Ab** 4fr. **Bb** **Cm** 3fr.

 4fr.
 

 3fr.
  4fr.




You give love _____ a bad name, bad name. I play my part _____ and you


 3fr.
  4fr.
 

 3fr.



play your _____ game. You give love _____ a bad name, bad name. Oh,

1.

 4fr.
 
 3fr.


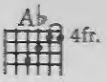




you give love, _____ a bad name.

2.


 3fr.

You _____

3

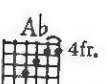

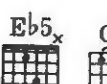
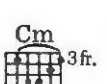
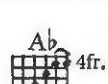

 3fr.
  4fr.
  3fr.
  3fr.
  4fr.
  3fr.

Shot through the heart — and you're to — blame. You give love — a


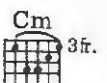
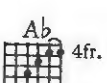



 4fr.
  3fr.
  4fr.
  3fr.
  3fr.

bad name, bad name. I play my part — and you play your — game.

Repeat and fade

 4fr.
  3fr.
  4fr.
  3fr.
  4fr.
  3fr.

You give love — a bad name, bad name. You give love, —

 4fr.
  3fr.
  4fr.
  3fr.
  4fr.
  3fr.

you give love — a bad name.

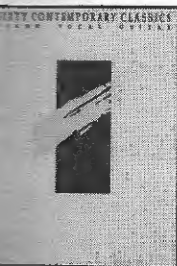
THE BEST IN

POP & ROCK

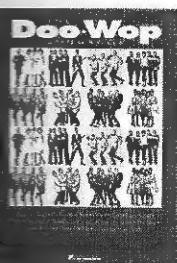
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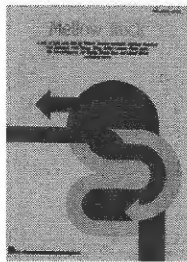
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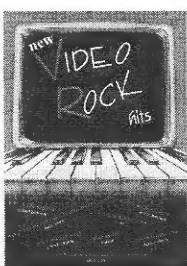
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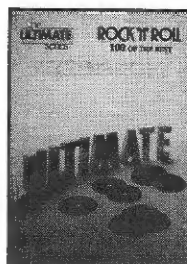
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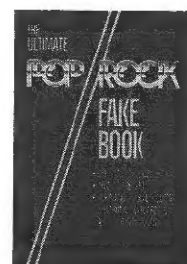
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